COLOR VARIATIONS

Pictures to listen

La lunghezza dei suoni (anche ripetuti) all'interno dei ritornelli (parentesi temporali) è libera. Autonoma è anche la disposizione spaziale/temporale dei quadri musicali - come è l'occhio che che guarda le immagini che hanno generato la partitura.

Le varie sequenze possono essere separate da silenzi (pause), intesi come momento per una ulteriore ricomposizione/disposizione delle immagini che possono generare una partitura sempre diversa.

The length of the sounds (also repeated) within the refrains (time brackets) is free. The spatial/ temporal arrangement of the musical pictures is also autonomous - as is the eye looking at the images that generated the score.

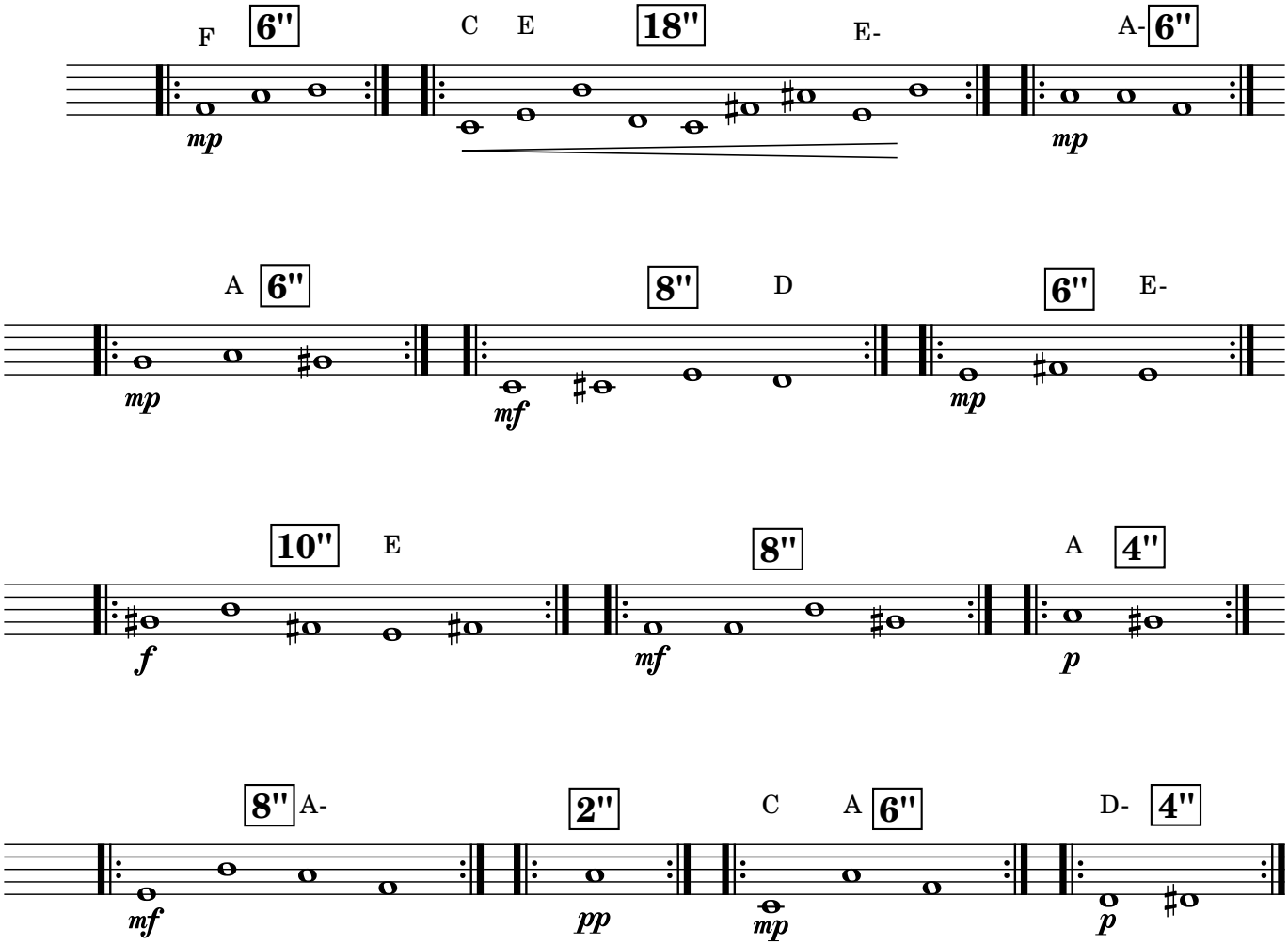
The various sequences can be separated by silences (pauses), understood as a moment for further recomposition/arrangement of the images that can generate an ever-changing score.

Sergio Maltagliati (2023)

guitar version for Carlo Palagi

IMAGE 1

per Carlo Palagi



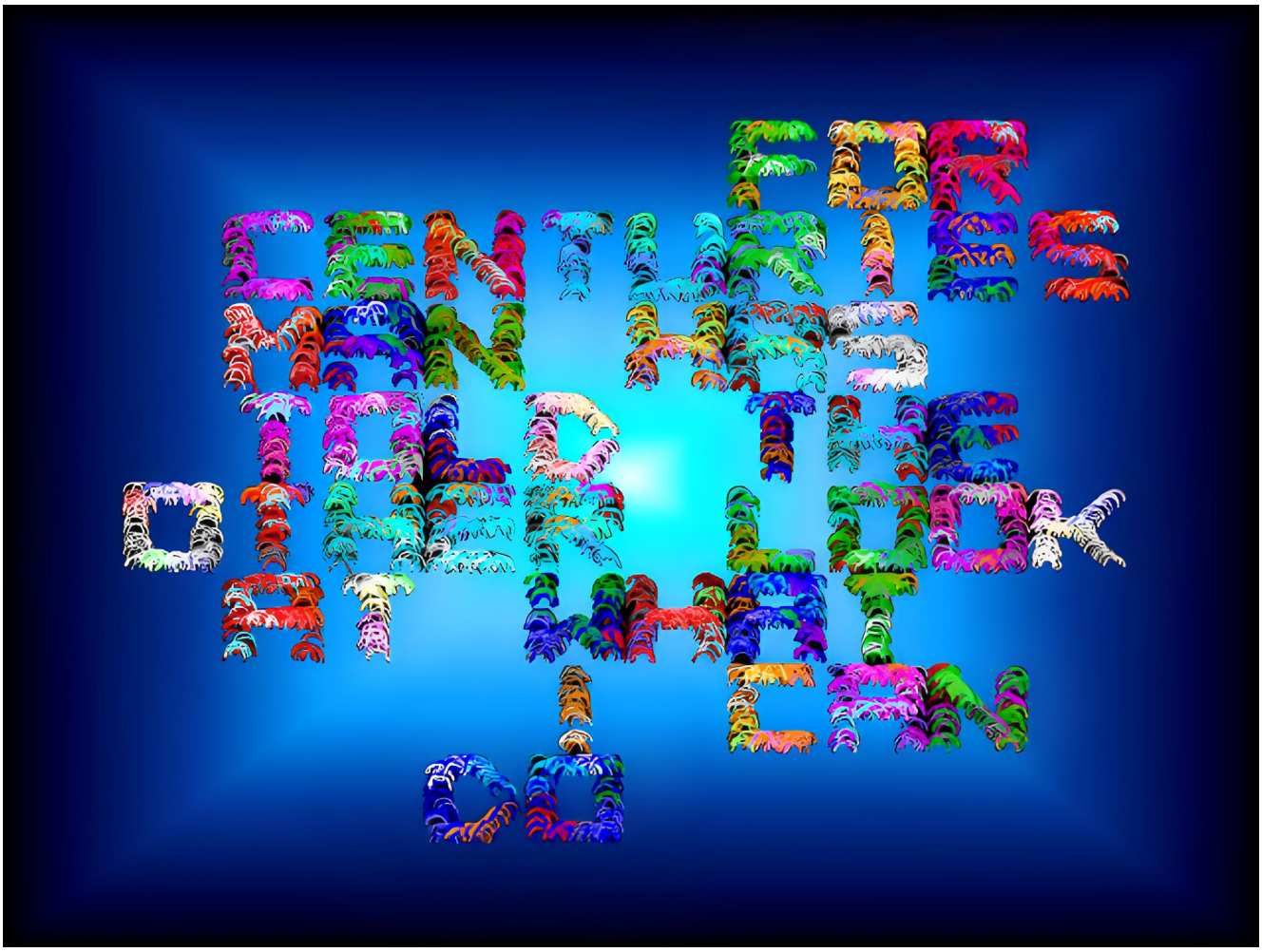


IMAGE 2

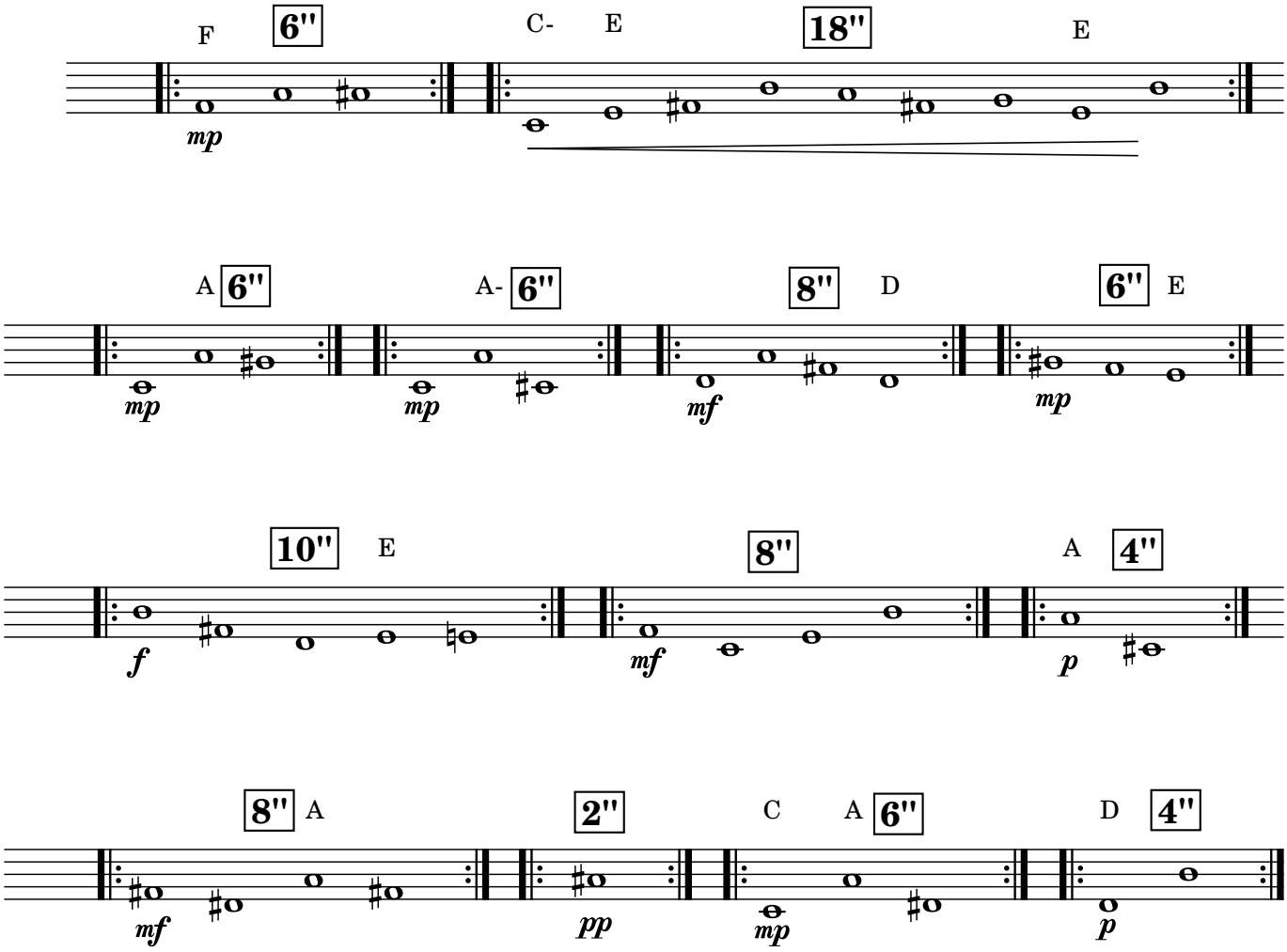
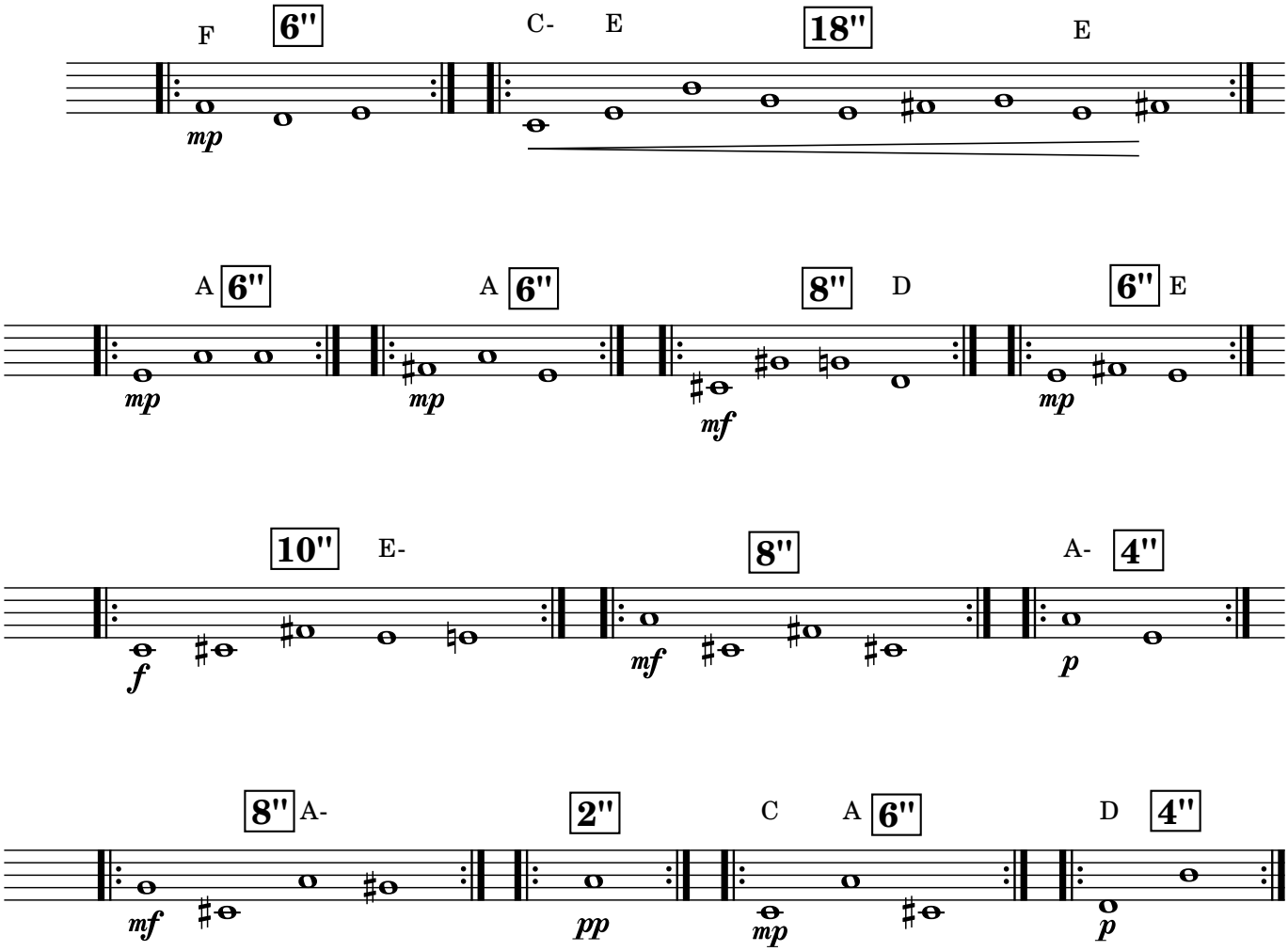

F
6"
C-
E
18"
E
mp
A
6"
A-
6"
8"
D
6"
E
mp
mp
mf
mp
10"
E
8"
A
4"
f
mf
p
8"
A
2"
C
A
6"
D
4"
mf
pp
mp
p

IMAGE 3


F
6"
mp
C-
E
18"
E
A
6"
mp
A
6"
mp
8"
D
mf
6"
E
mp
10"
E-
f
8"
mf
A-
4"
p
8"
A-
mf
2"
pp
C
A
6"
mp
D
4"
p

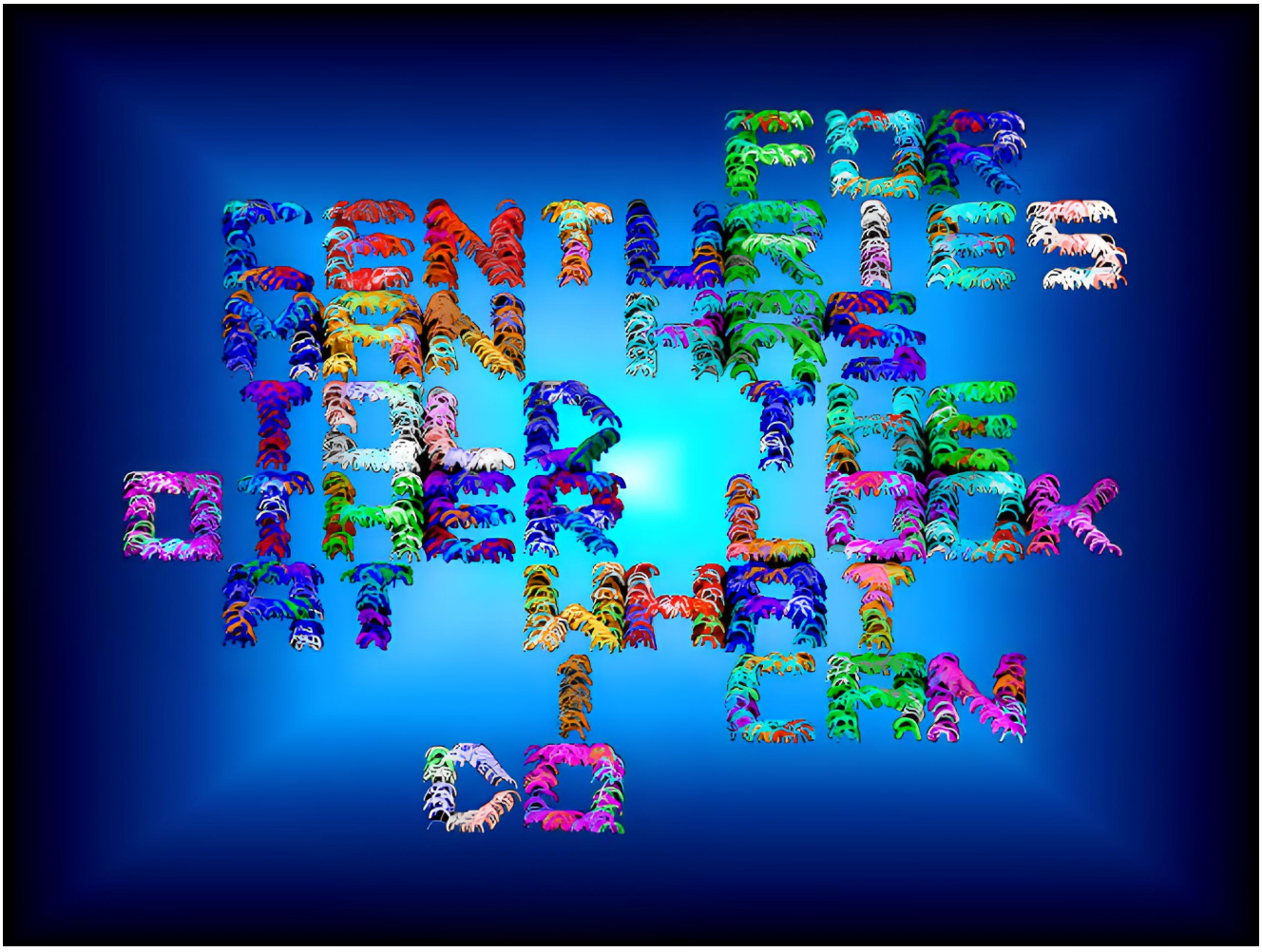
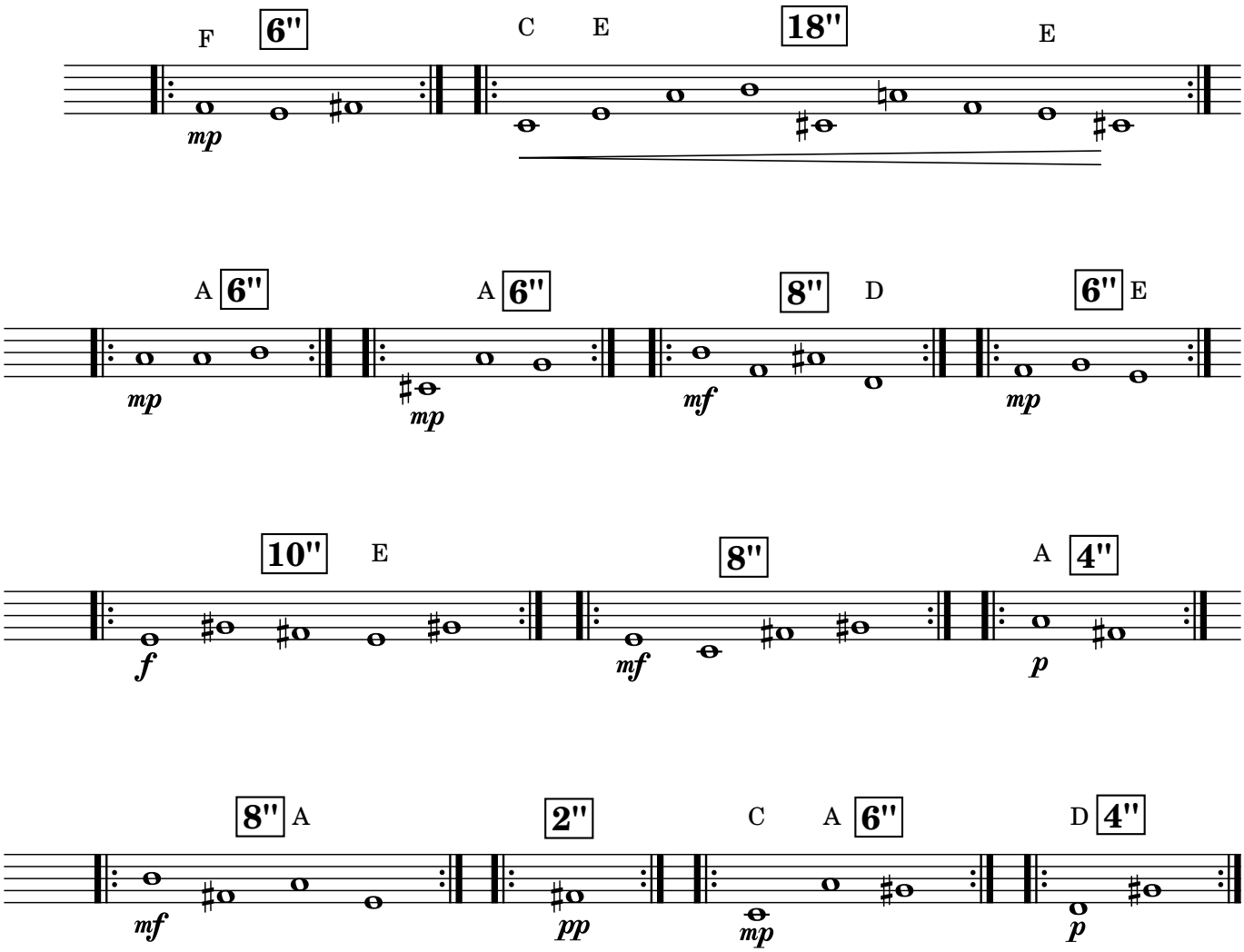

SEE THE SEA
BEAR
BEAR
DARK
DARK
CAN
DO

IMAGE 4



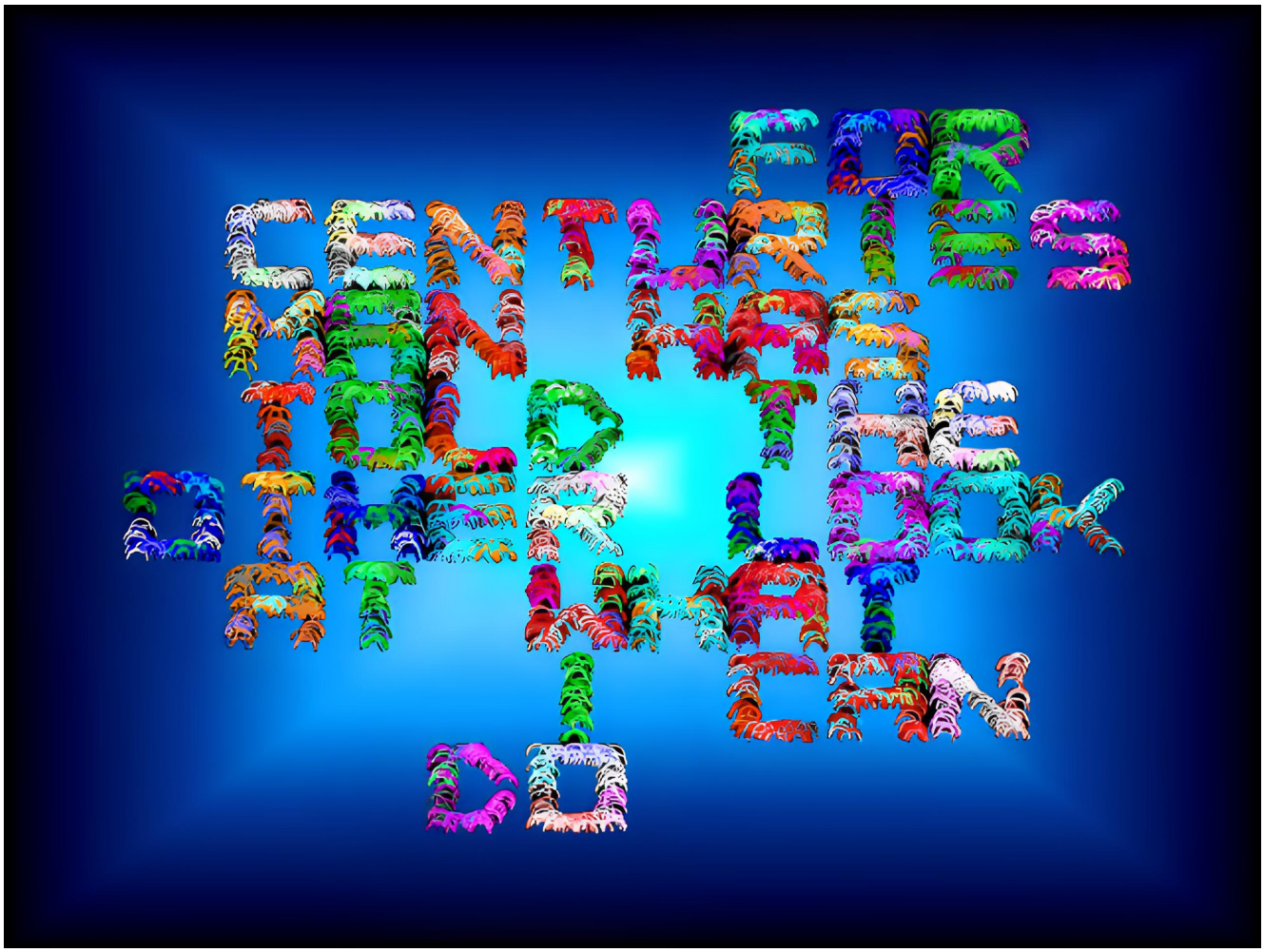
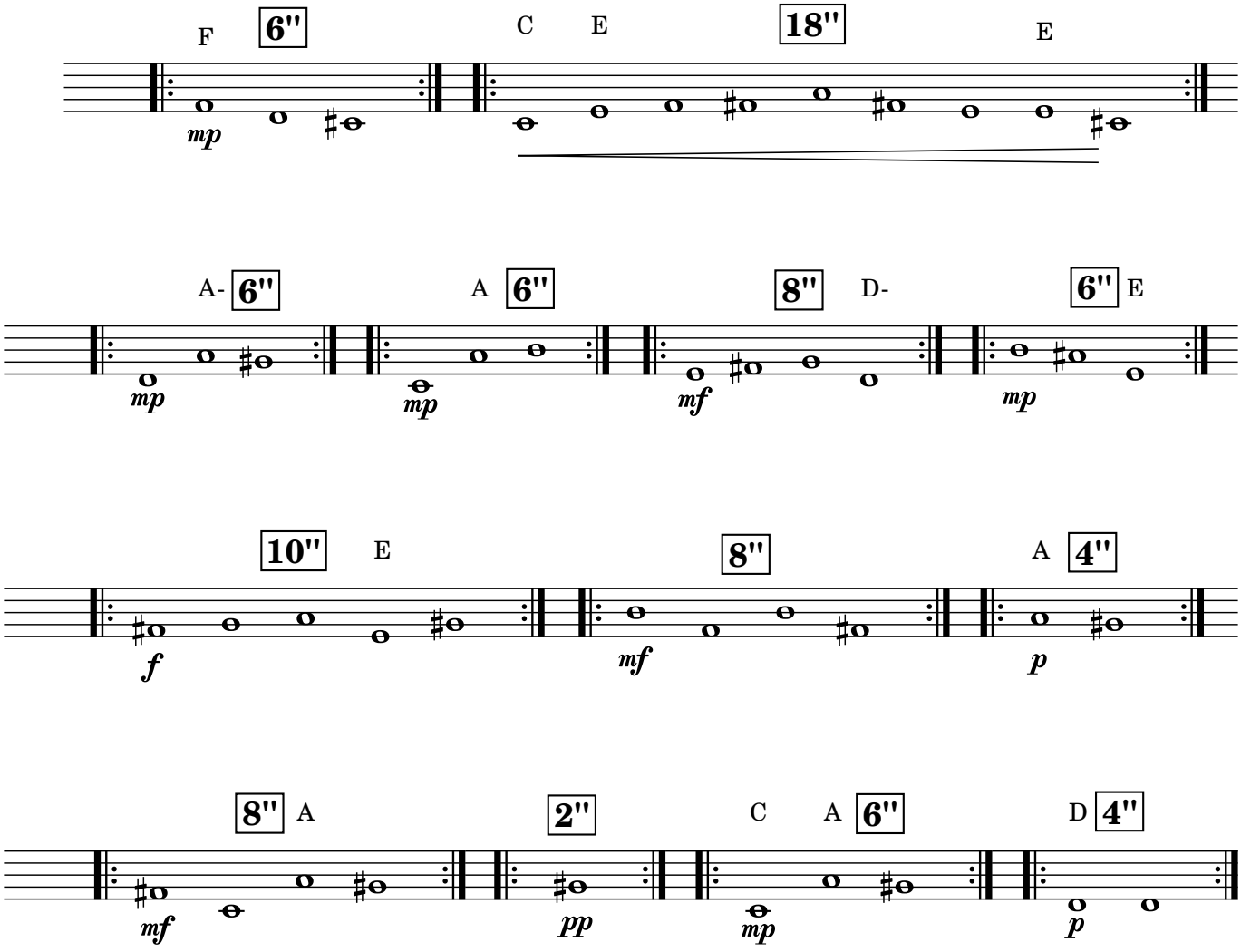
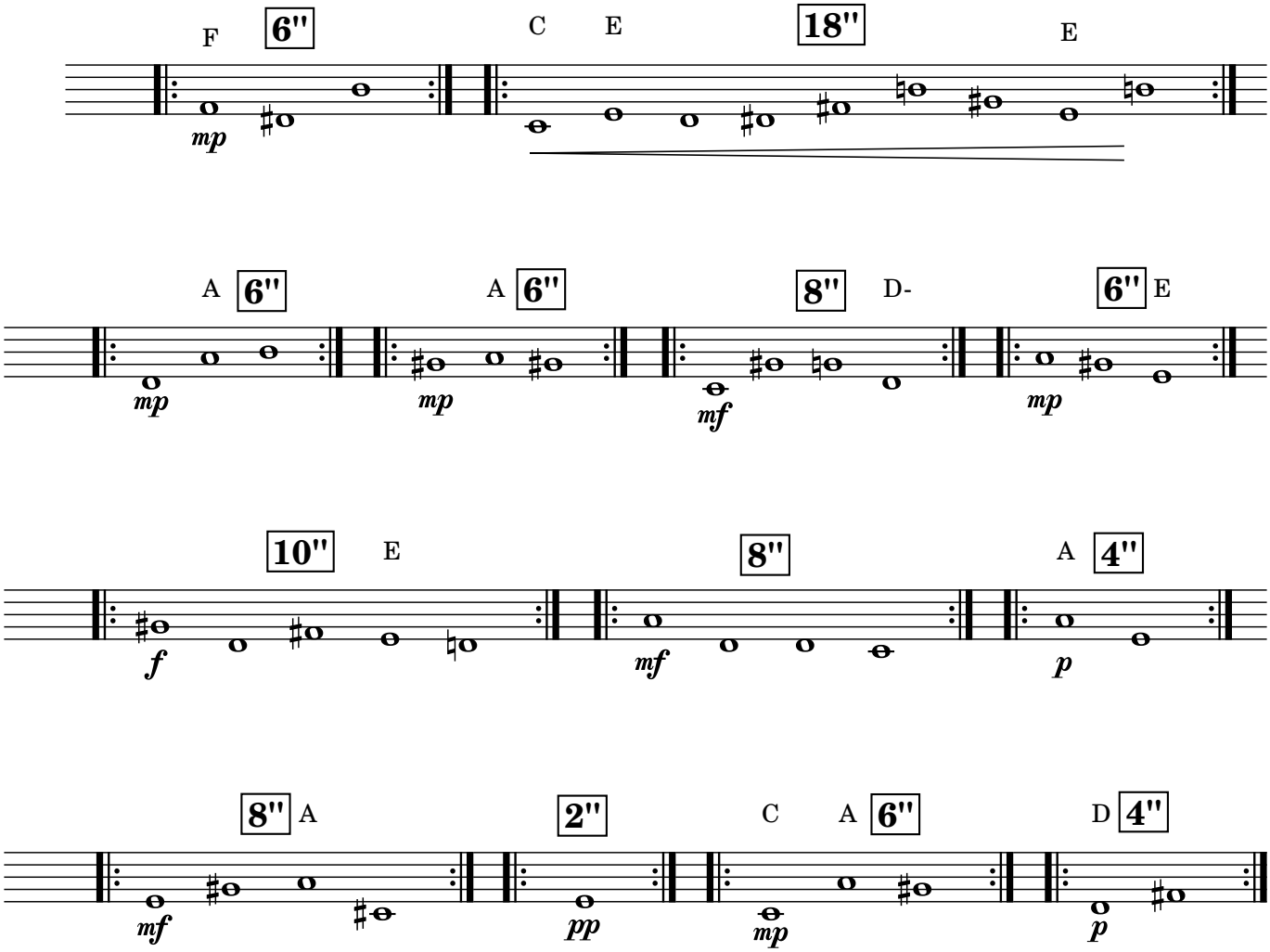

ENTER
ENTER
ENTER

IMAGE 5



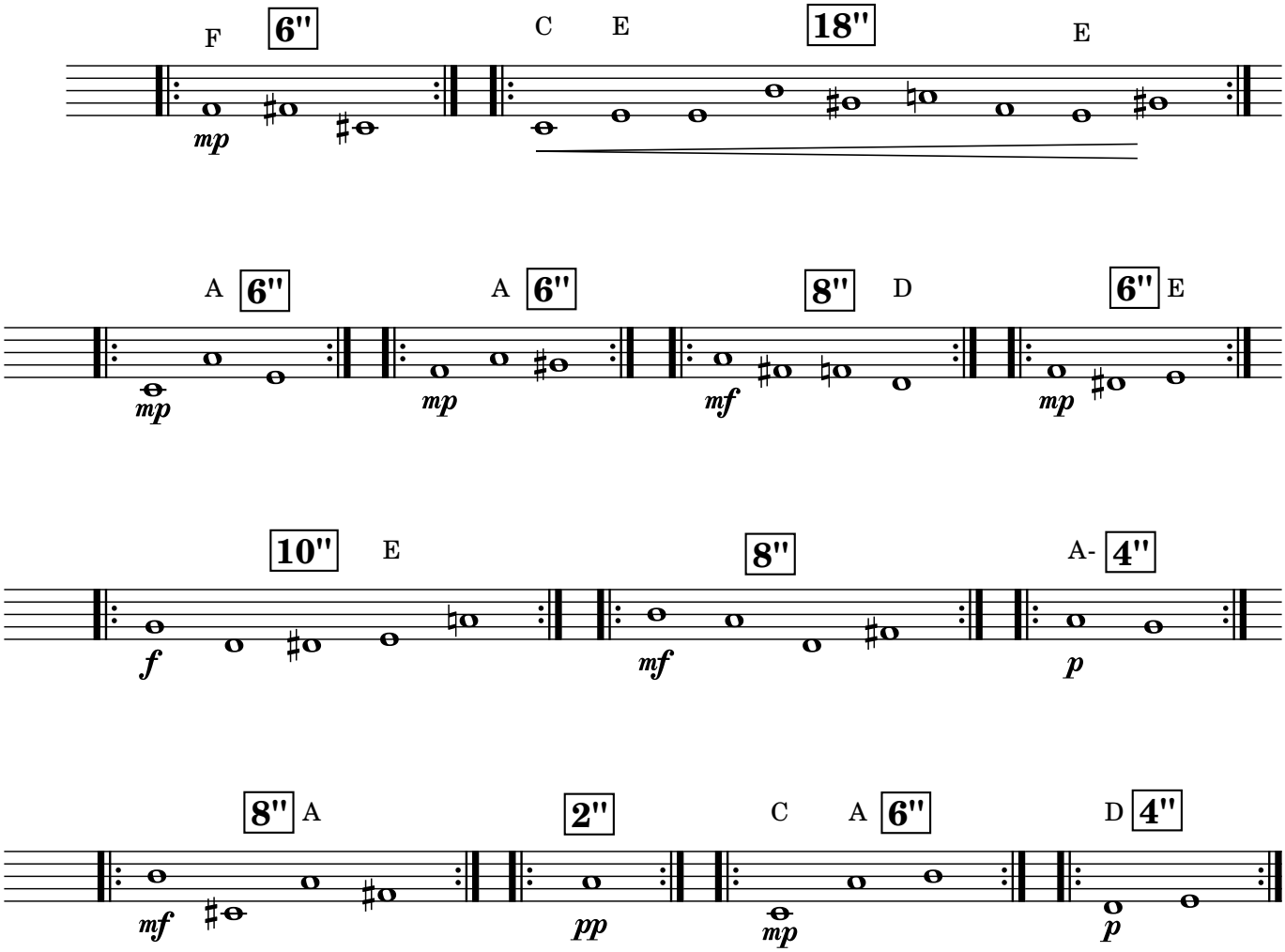
DEUS EX MACHINA
DEUS EX MACHINA
DEUS EX MACHINA

IMAGE 6


F
6"
mp
C
E
18"
E
A
6"
mp
A
6"
mp
8"
mf
D-
6"
E
mp
10"
E
f
8"
mf
A
4"
p
8"
A
mf
2"
pp
C
A
6"
mp
D
4"
p

BEHIND
BLUE
SKIES

IMAGE 7


F
6"
mp
C
E
18"
E
A
6"
mp
A
6"
mp
8"
mf
D
6"
mp
E
10"
f
E
8"
mf
A-
4"
p
8"
mf
A
2"
pp
C
A
6"
mp
D
4"
p

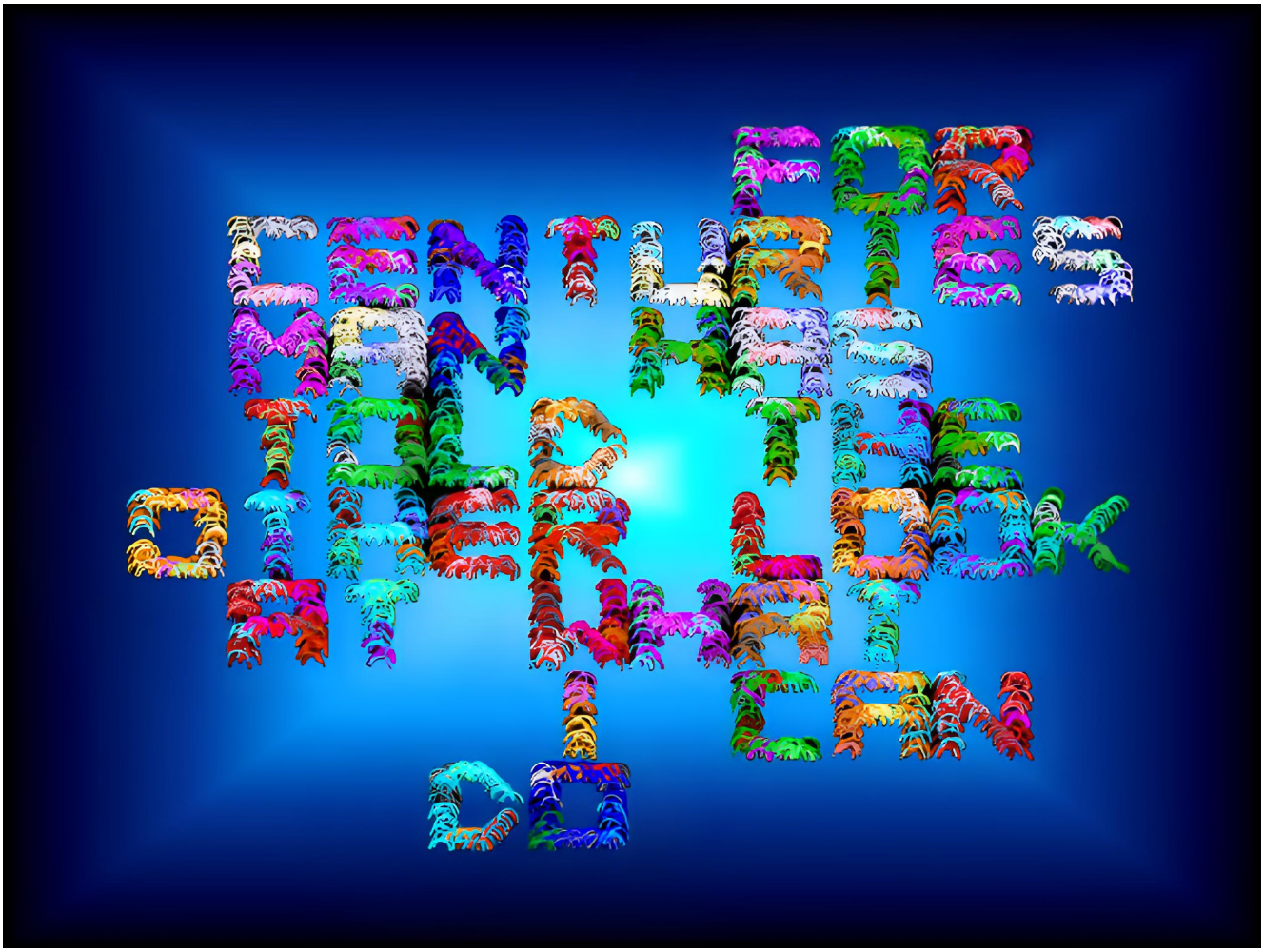


IMAGE 8

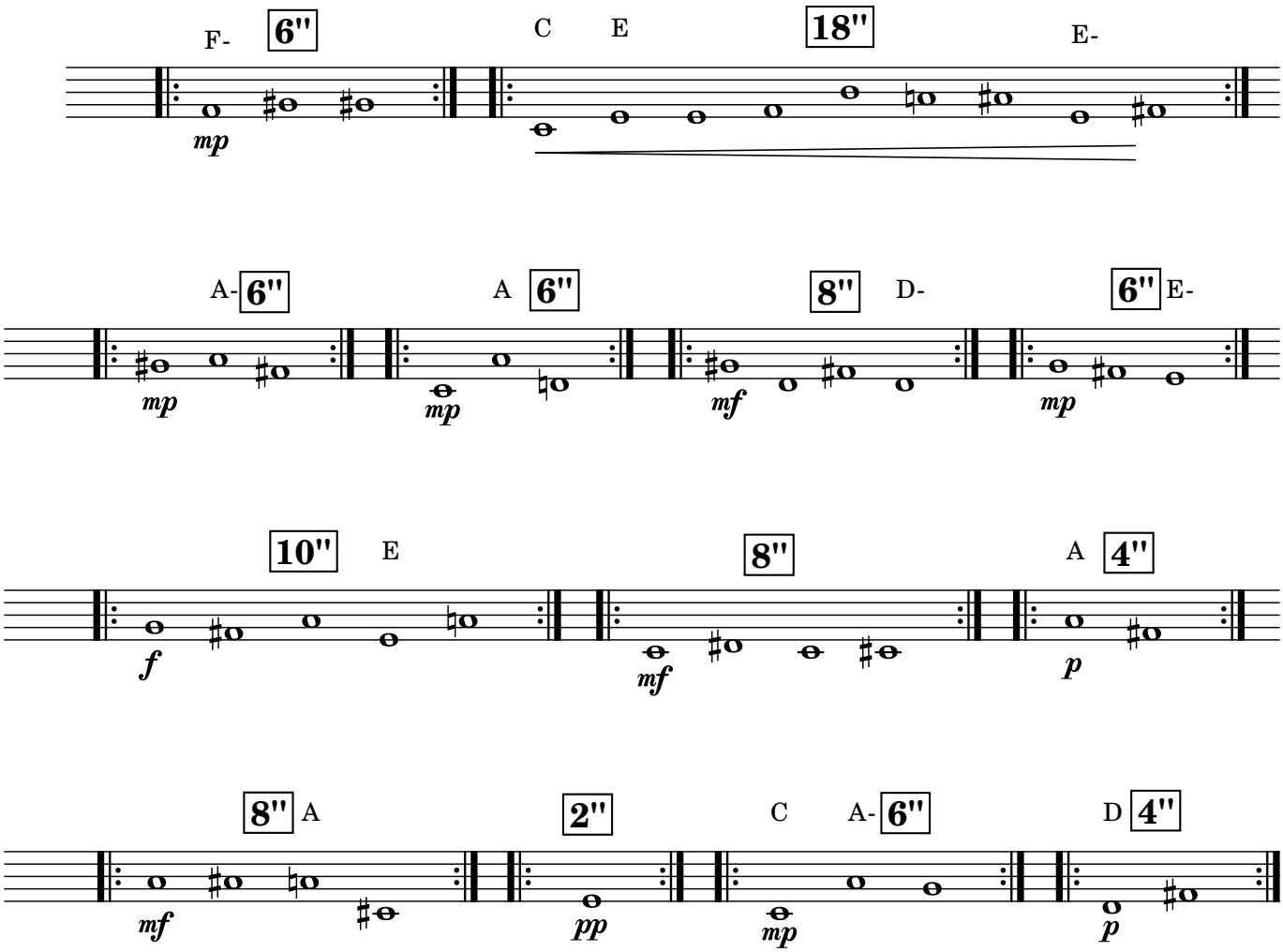
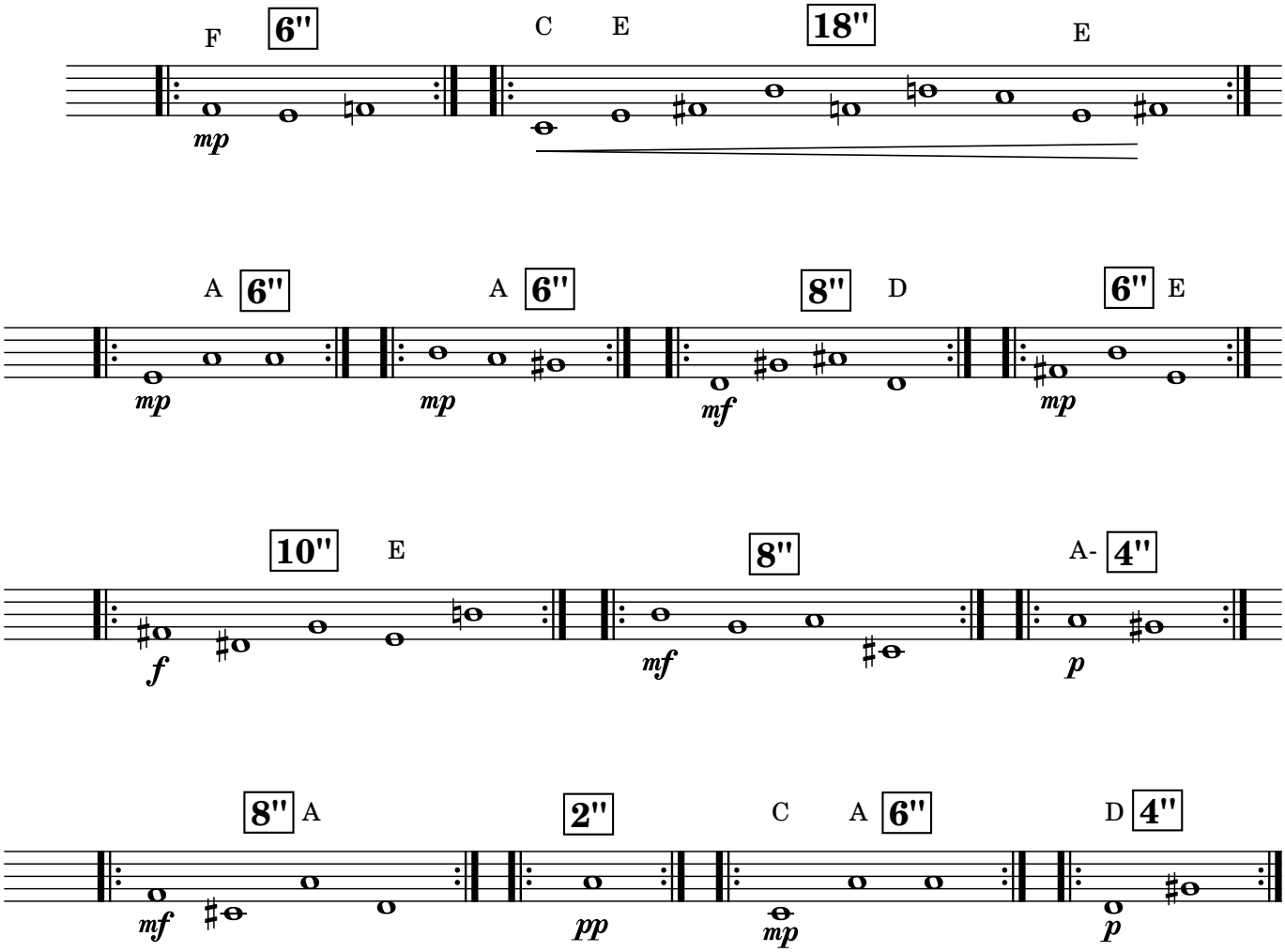

F- 6"
mp
C E 18"
E-
A- 6"
mp
A 6"
mp
8" D-
mf
6" E-
mp
10" E
f
8"
mf
A 4"
p
8" A
mf
2"
pp
C A- 6"
mp
D 4"
p

IMAGE 9


F
6"
C
E
18"
E
mp
A
6"
A
6"
8"
D
6"
E
mp
mp
mf
mp
10"
E
8"
A-
4"
f
mf
p
8"
A
2"
C
A
6"
D
4"
mf
pp
mp
p

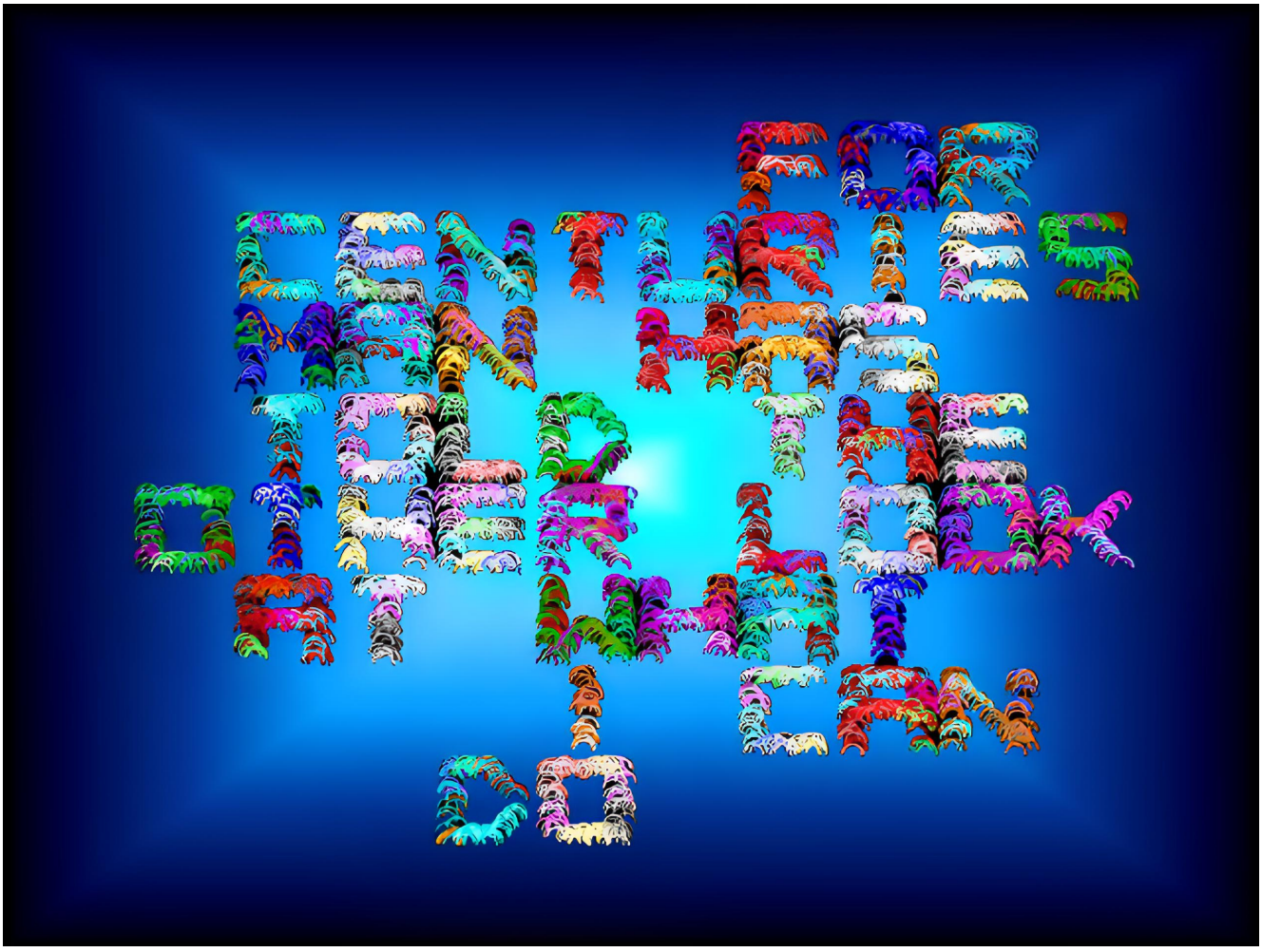
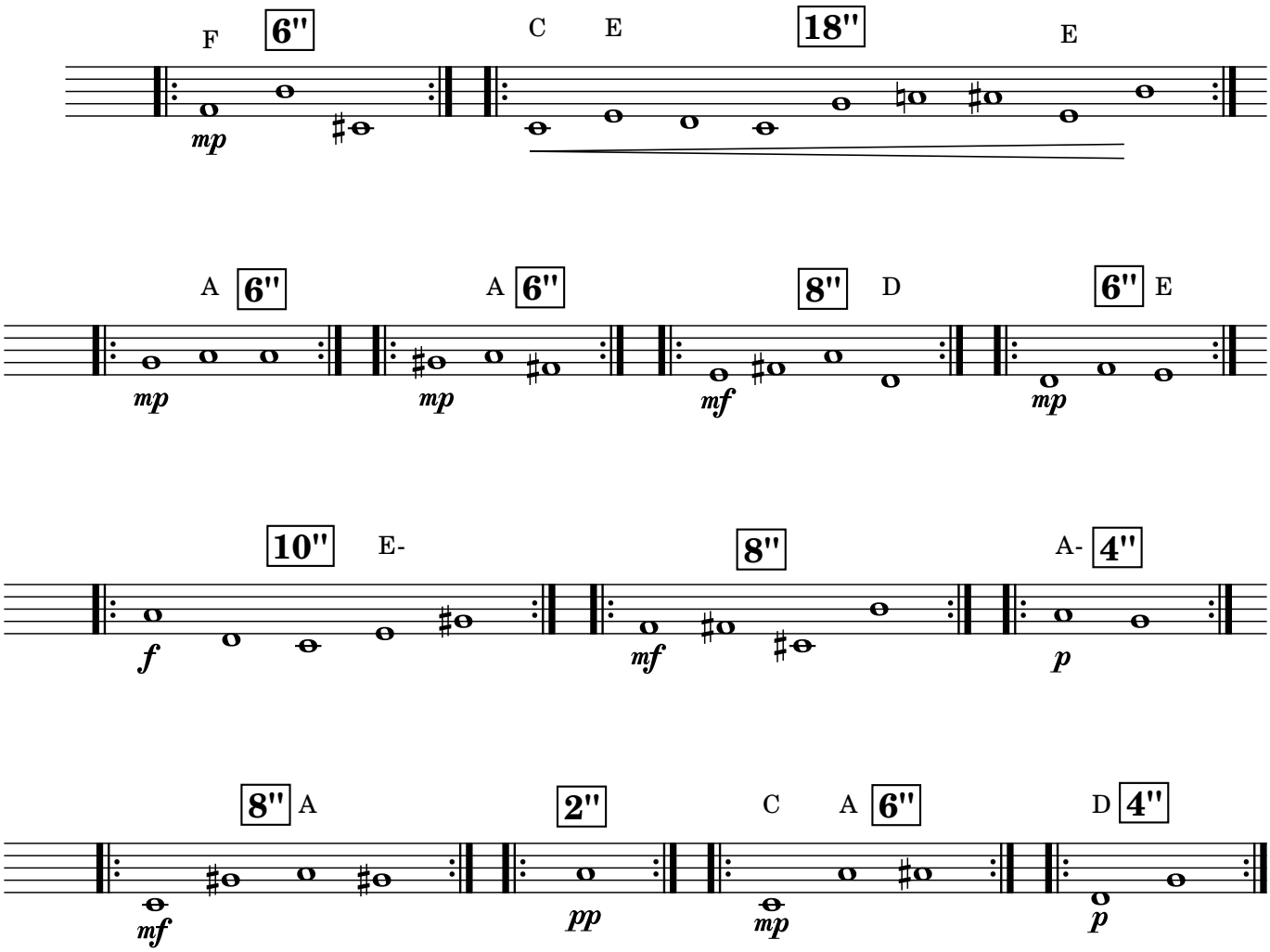


IMAGE 10


F
6"
mp
C
E
18"
E
A
6"
mp
A
6"
mp
8"
D
mf
6"
E
mp
10"
E-
f
8"
mf
A-
4"
p
8"
A
mf
2"
pp
C
A
6"
mp
D
4"
p

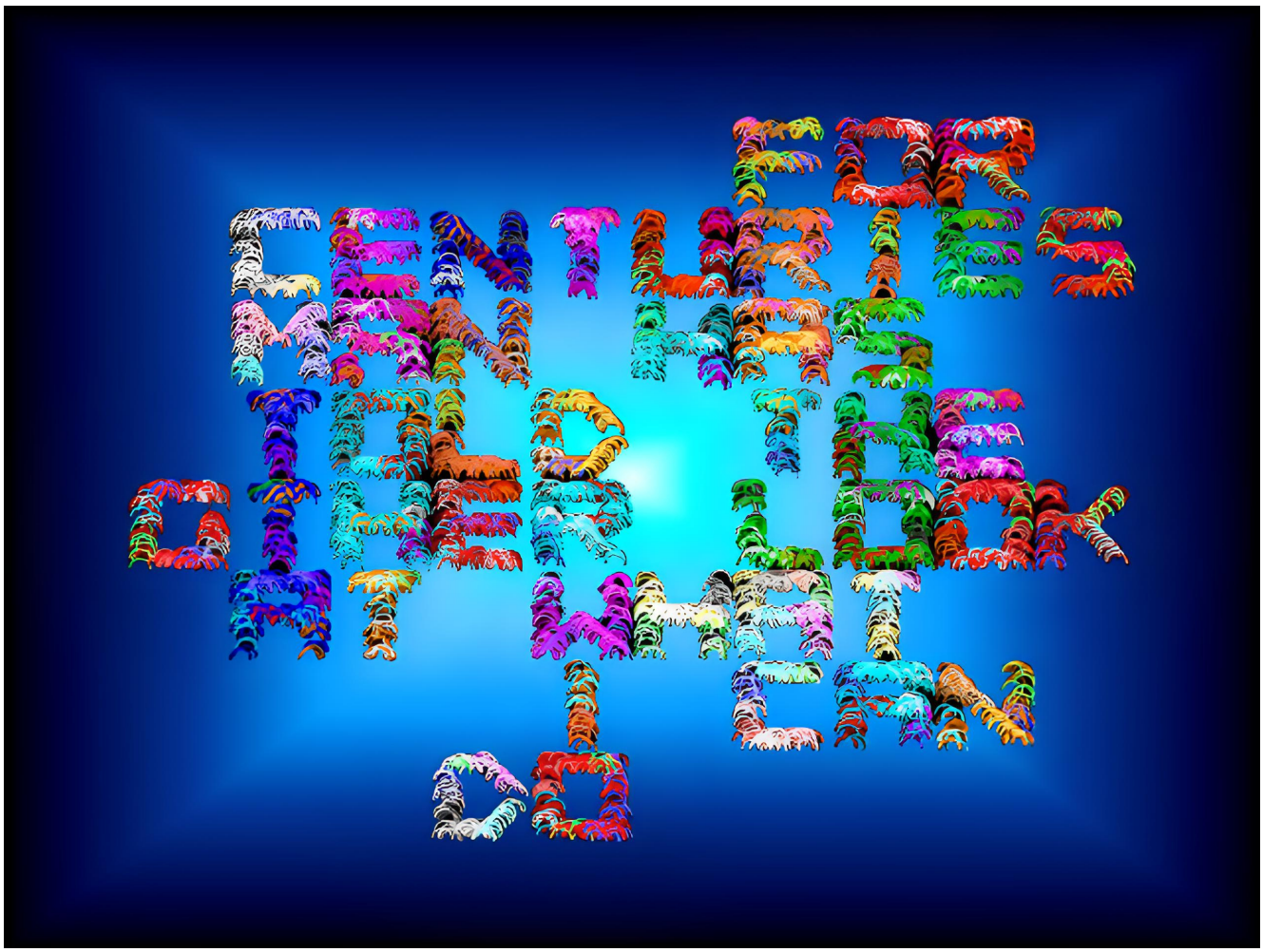

THERE'S
NOTHING
HERE
TO
SEE
HERE
BUT
THERE
IS
SO
MUCH

IMAGE 11

F
6"
mp
C
E-
18"
E
A
6"
mp
A-
6"
mp
8"
mf
D
6"
mp
E
10"
f
E
8"
mf
A
4"
p
8"
mf
A
2"
pp
C
A-
6"
mp
D-
4"
p

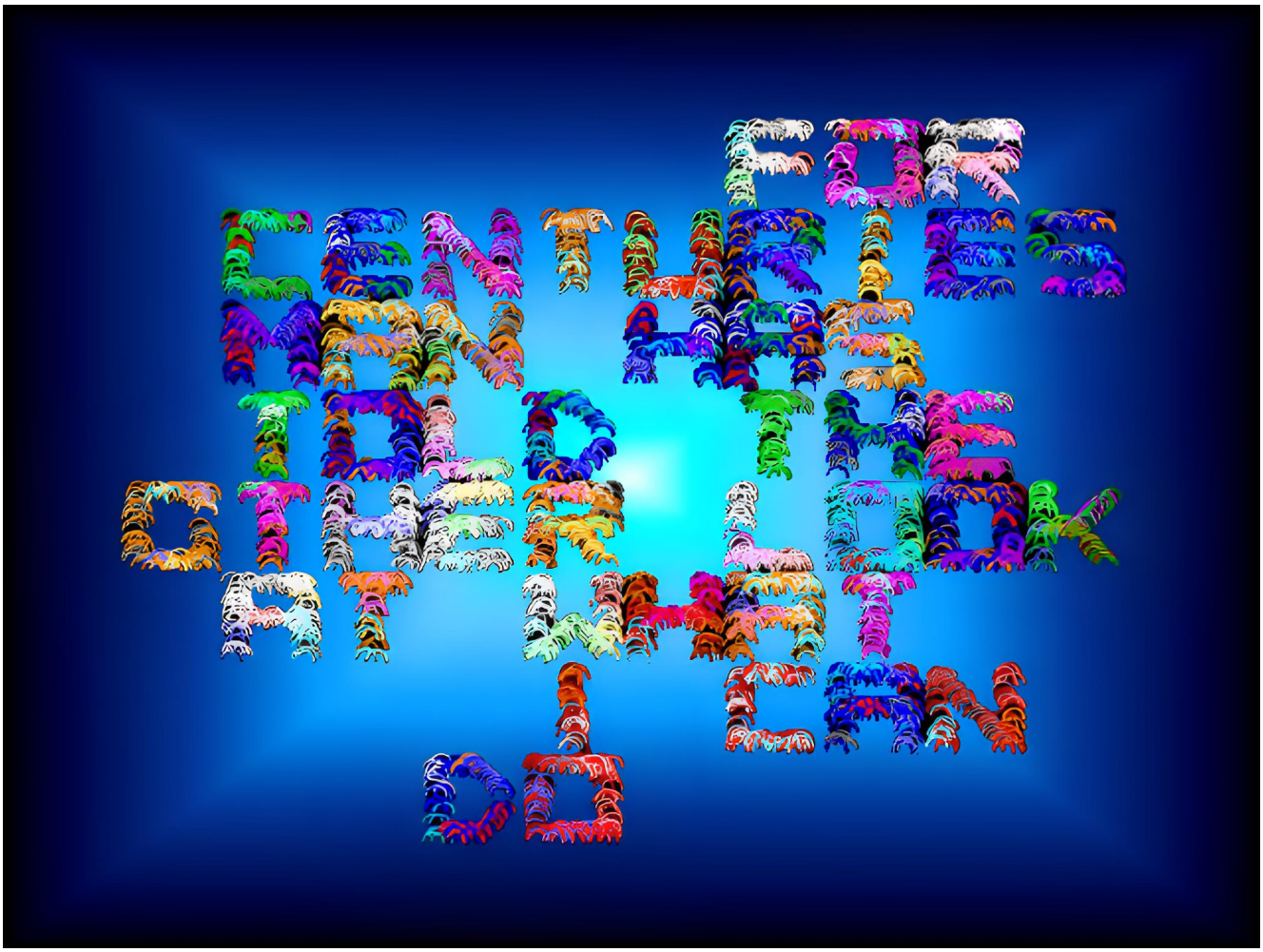
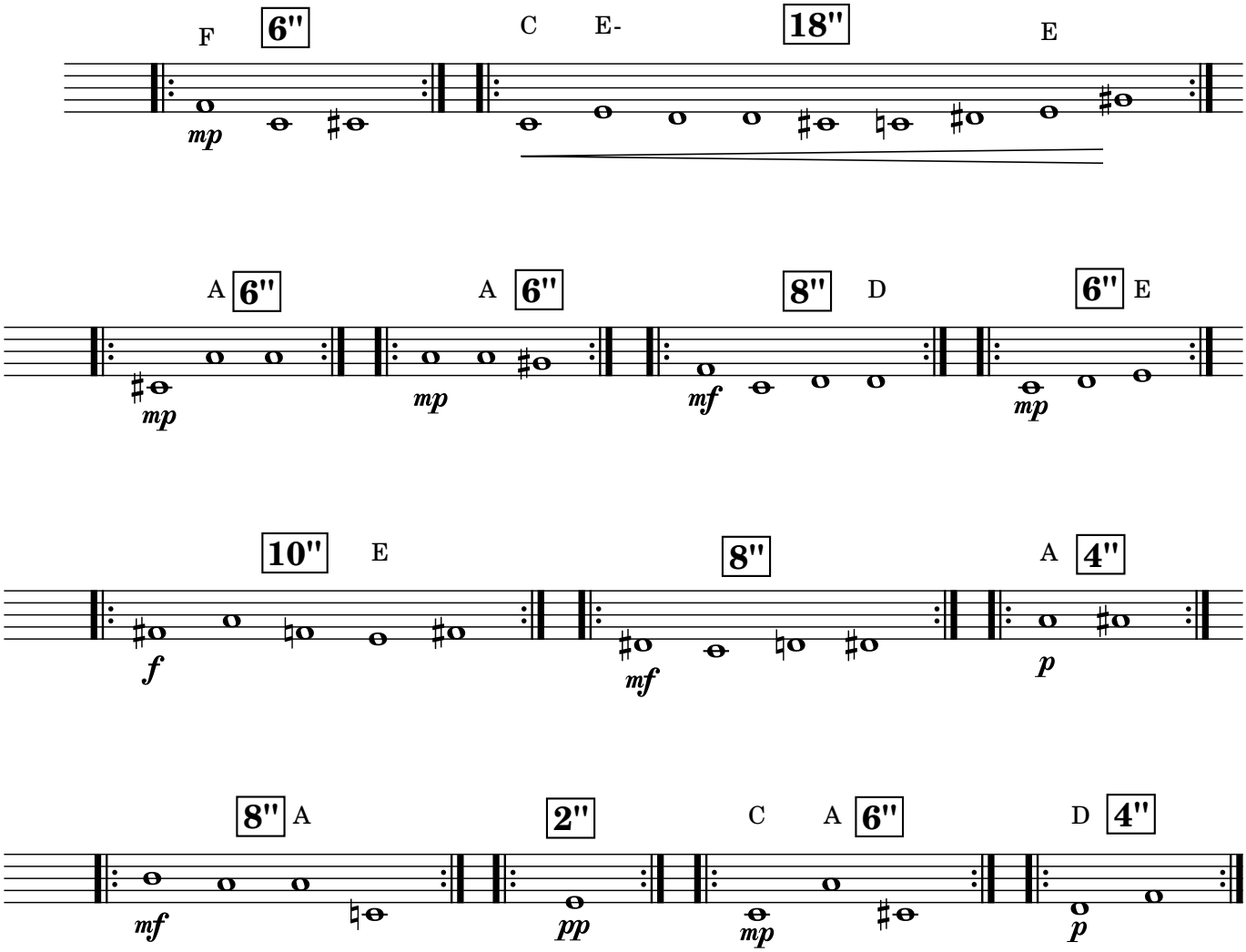
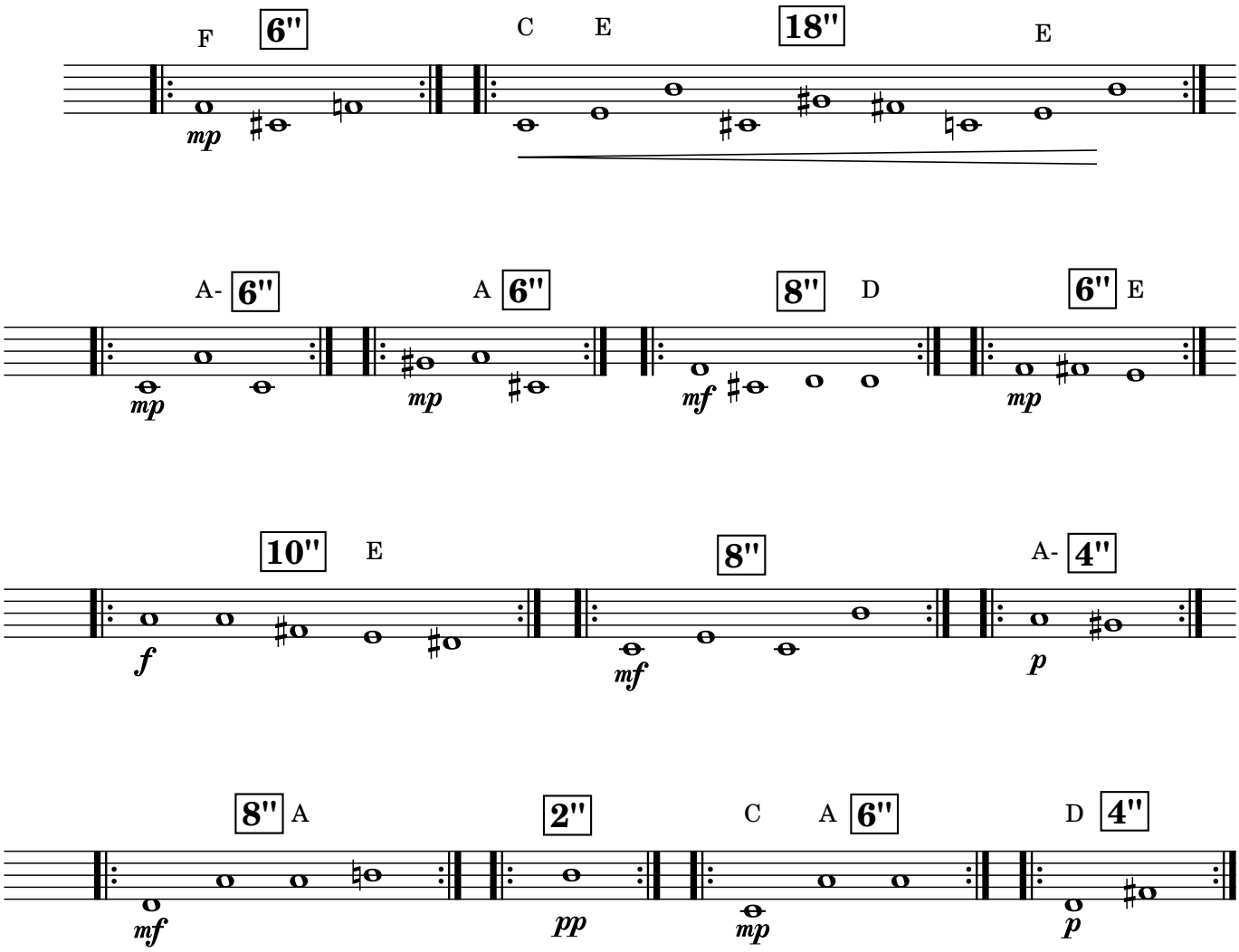


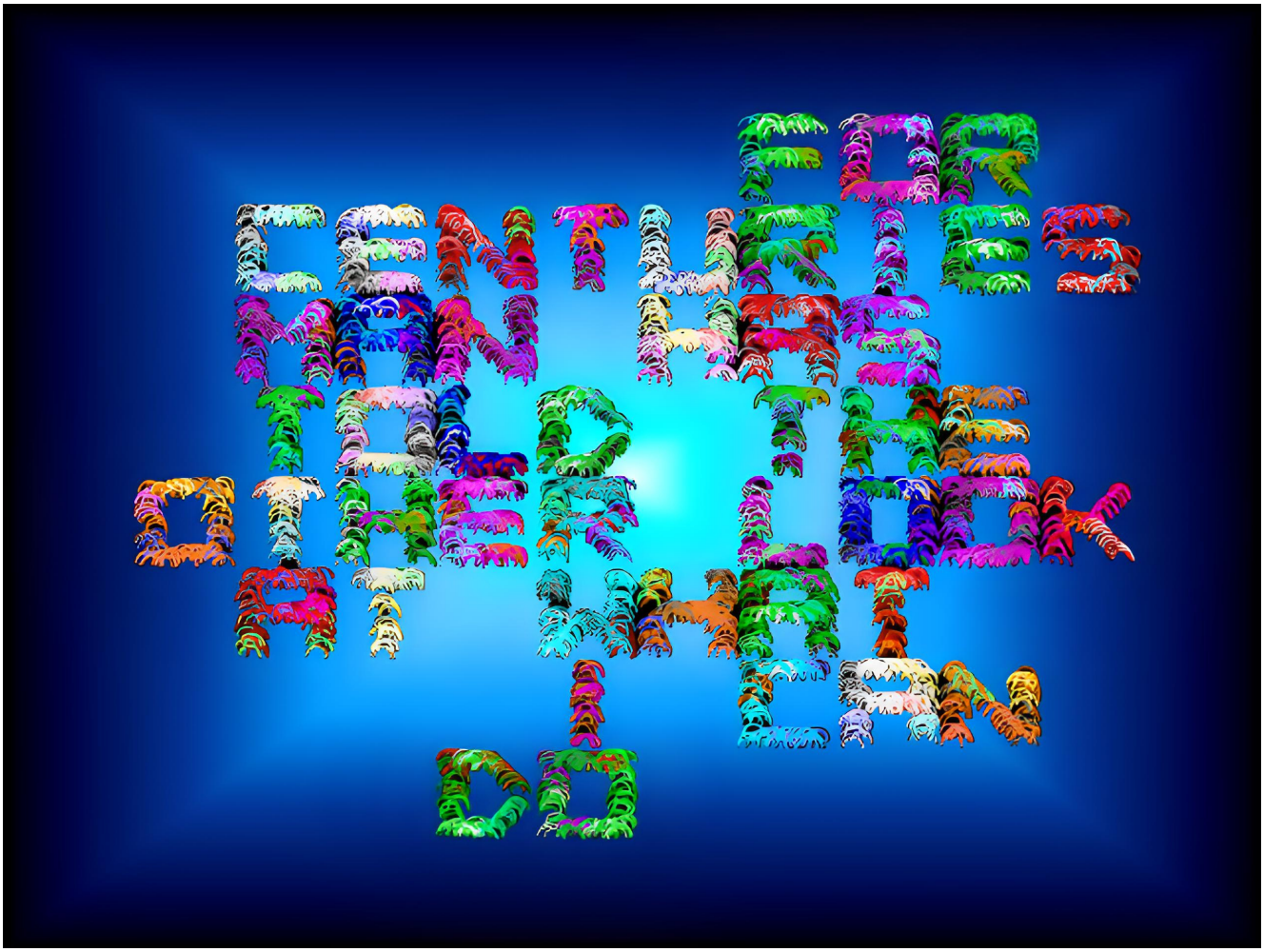
IMAGE 12



EARTH
EARTH
EARTH

IMAGE 13


F
6"
mp
C
E
18"
E
A-
6"
mp
A
6"
mp
8"
D
mf
6"
E
mp
10"
E
f
8"
mf
A-
4"
p
8"
A
mf
2"
pp
C
A
6"
mp
D
4"
p



COLOR VARIATIONS

Pictures to listen

La lunghezza dei suoni (anche ripetuti) all'interno dei ritornelli (parentesi temporali) è libera. Autonoma è anche la disposizione spaziale/temporale dei quadri musicali - come è l'occhio che che guarda le immagini che hanno generato la partitura.

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Sergio Maltagliati (2023)

clarinet version for Giancarlo Andreini

IMAGE 14

per Giancarlo Andreini

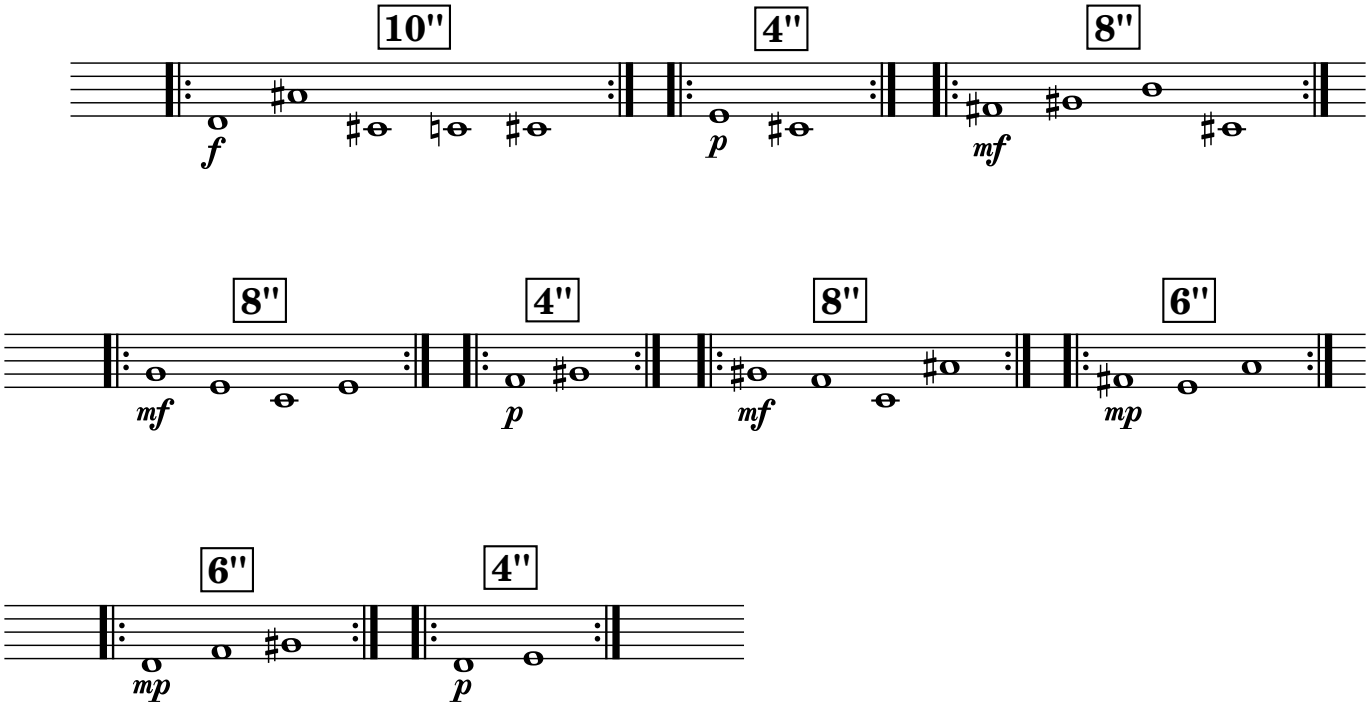
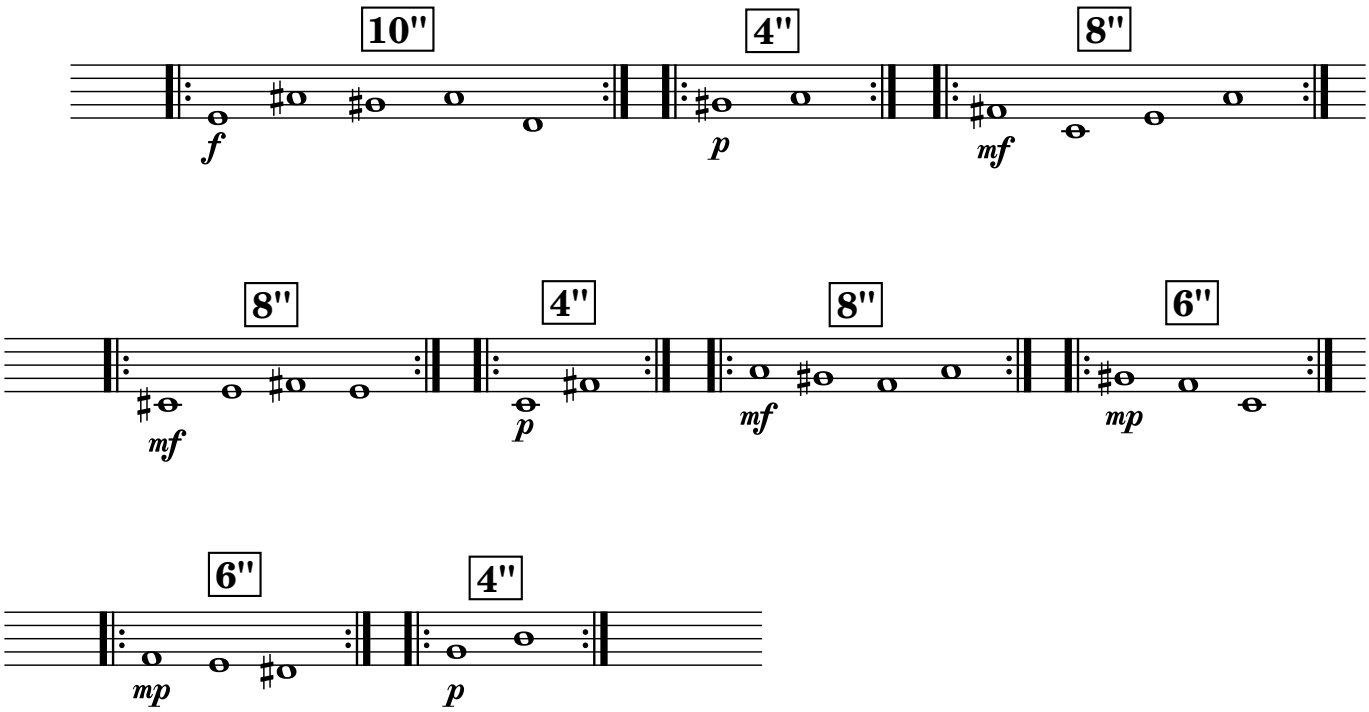
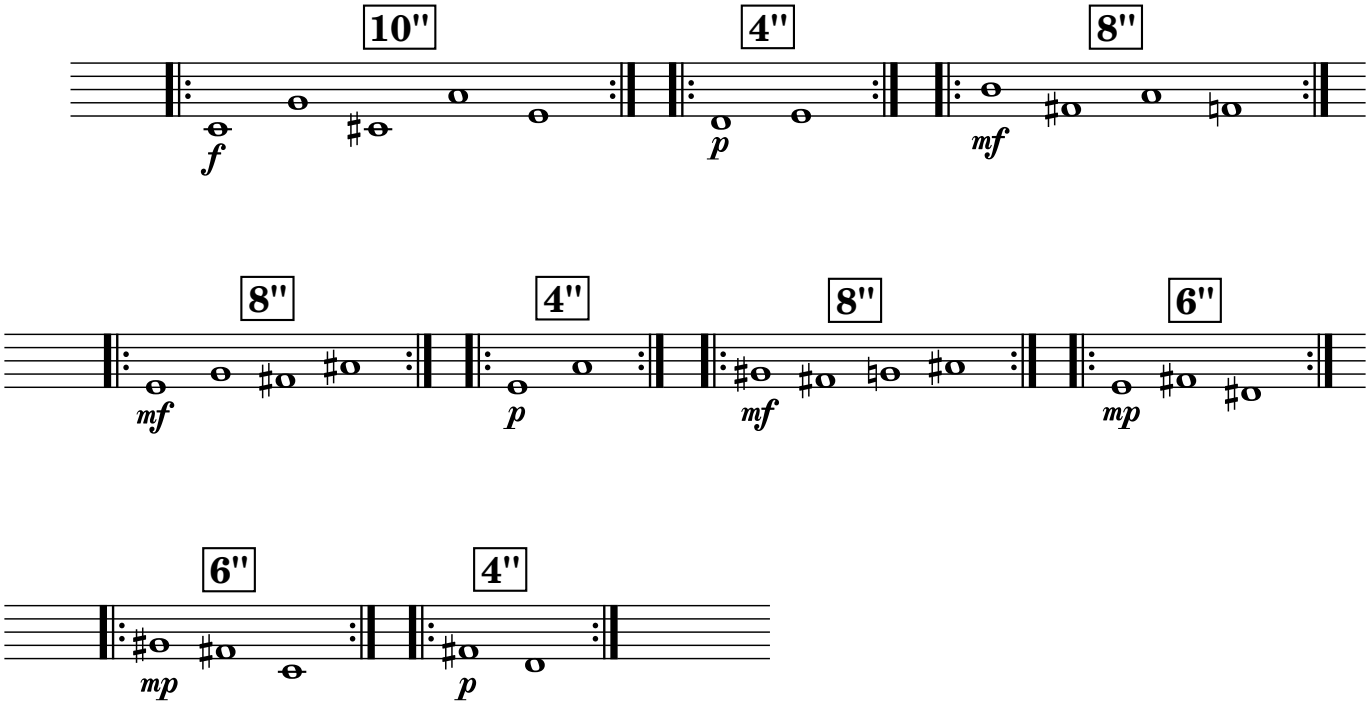


IMAGE 15



TRY
BREAK
BREAK
BREAK

IMAGE 16


10"
4"
8"
f
p
mf
8"
4"
8"
6"
mf
p
mf
mp
6"
4"
mp
p

THEY TRIED TO BREAK MY SPIRIT BUT I'M STILL HERE

IMAGE 17

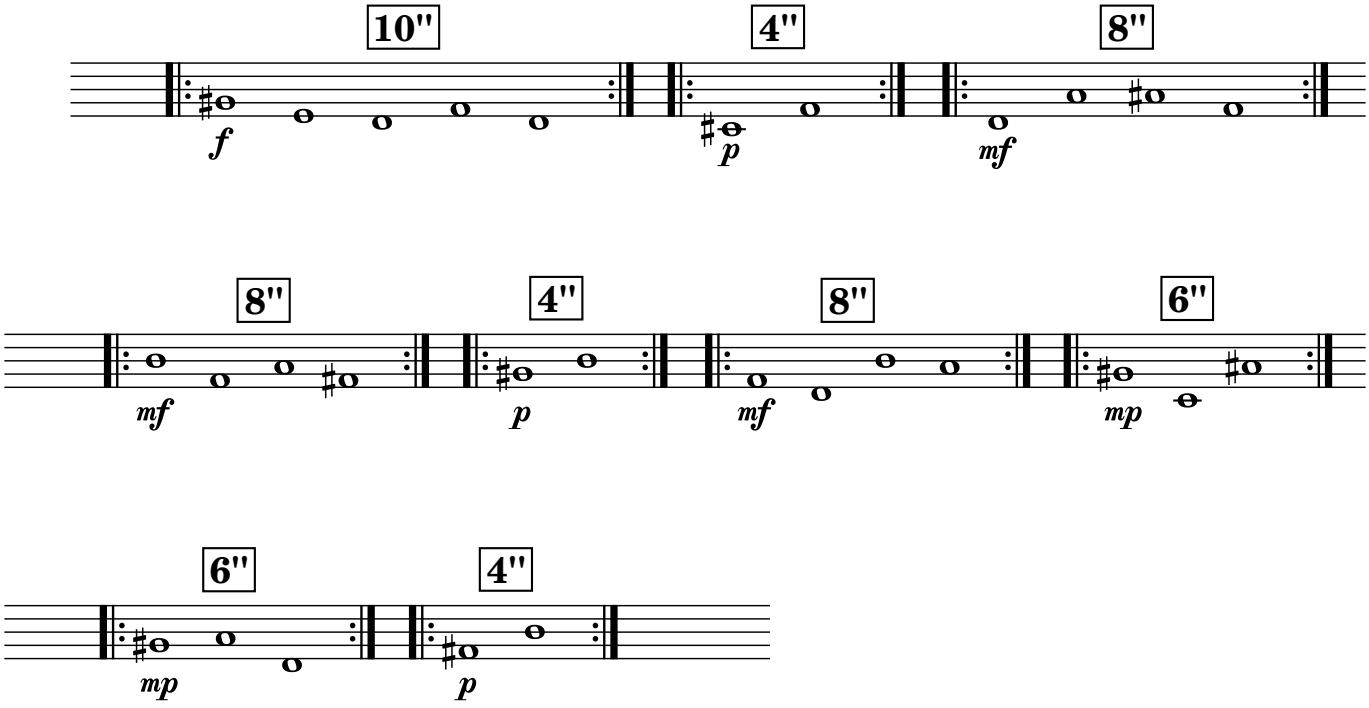
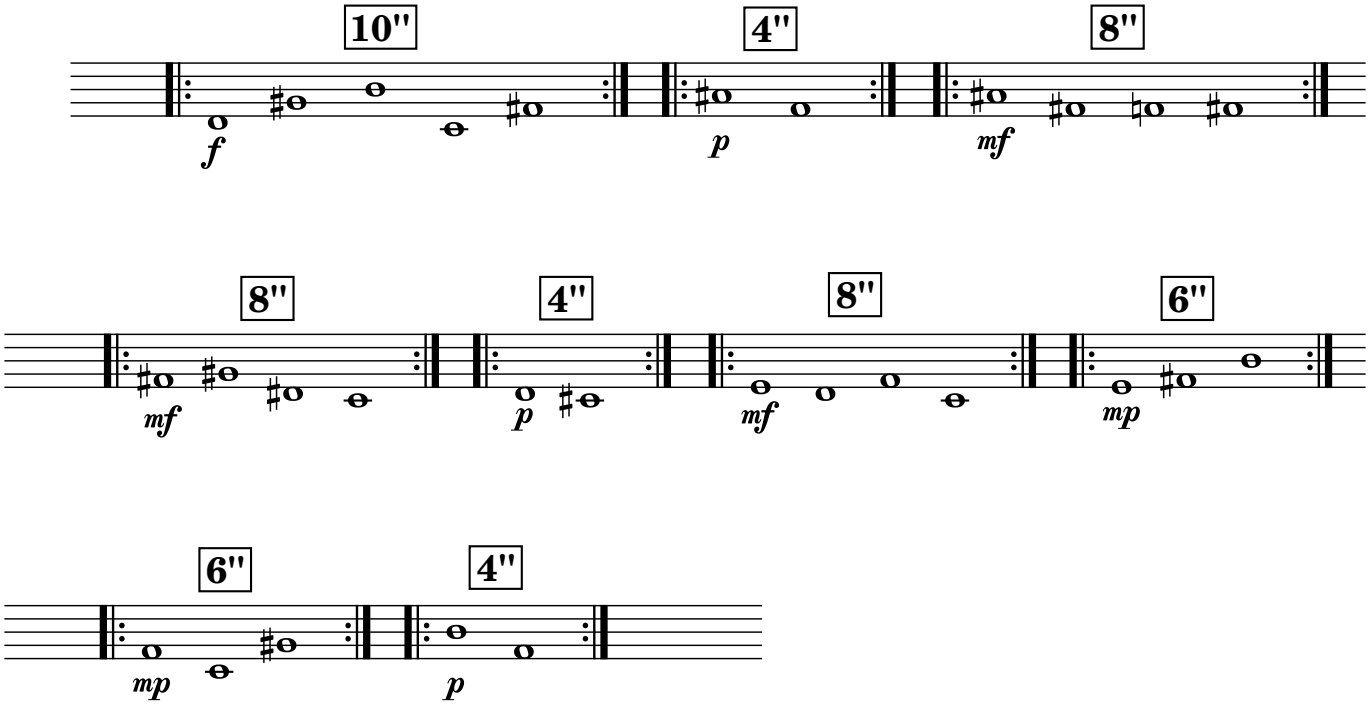
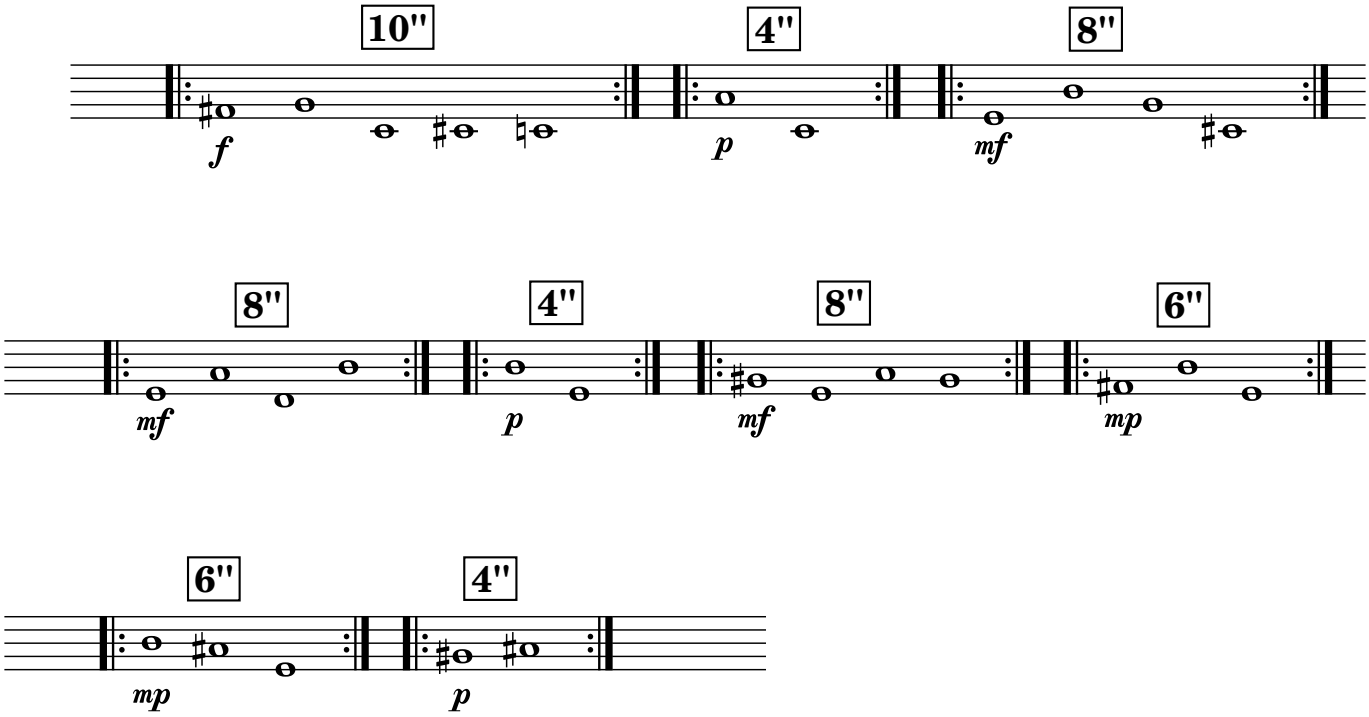


IMAGE 18



TERRY
BERRY
BERRY
B

IMAGE 19


10"
4"
8"
f
p
mf
8"
4"
8"
6"
mf
p
mf
mp
6"
4"
mp
p

TOO FAT TO BREATHE
TOO FAT TO BREATHE
TOO FAT TO BREATHE
TOO FAT TO BREATHE

IMAGE 20

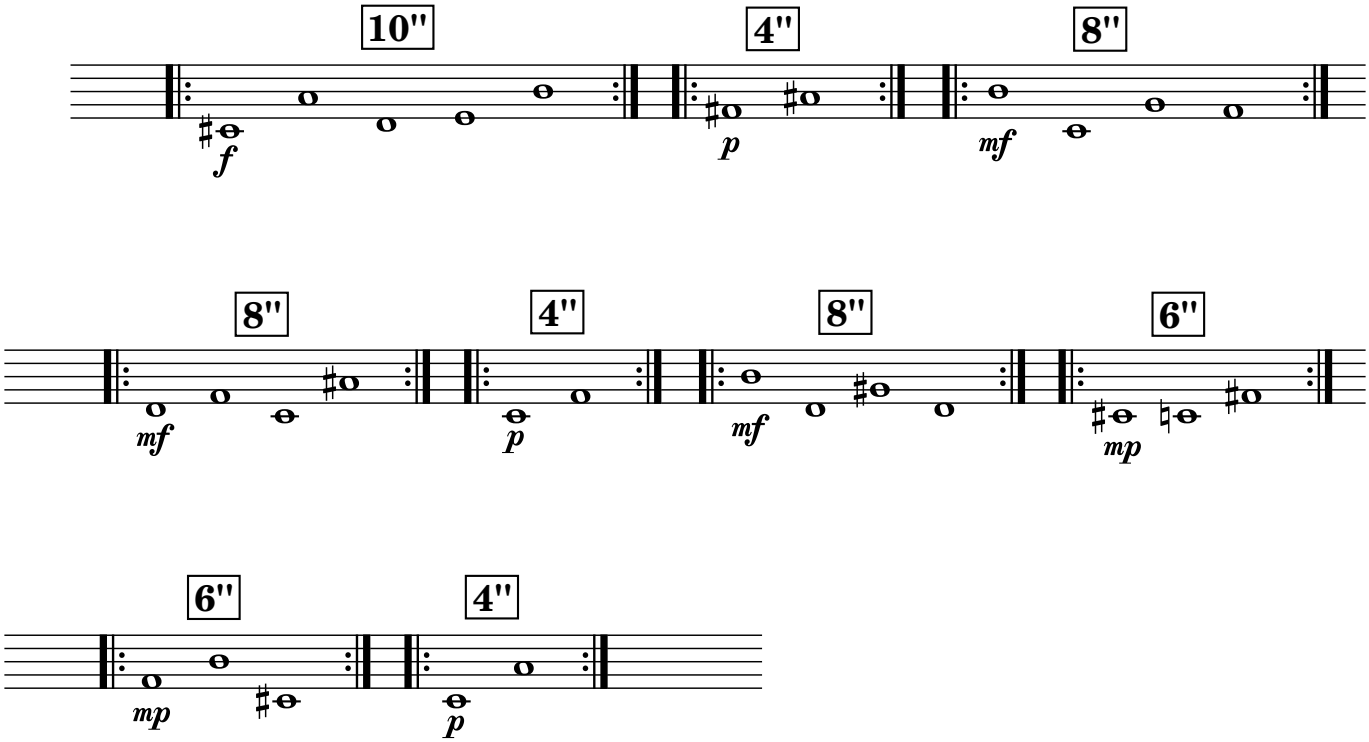


IMAGE 21

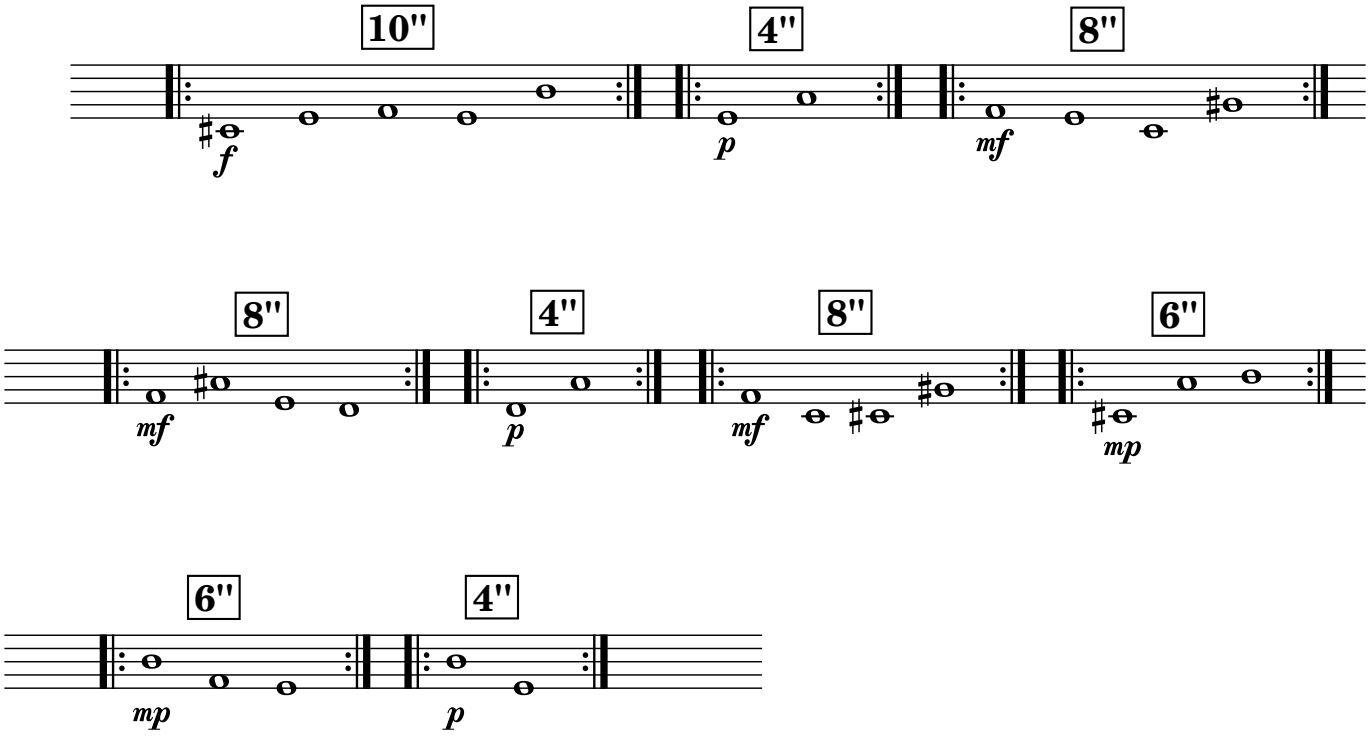


IMAGE 22

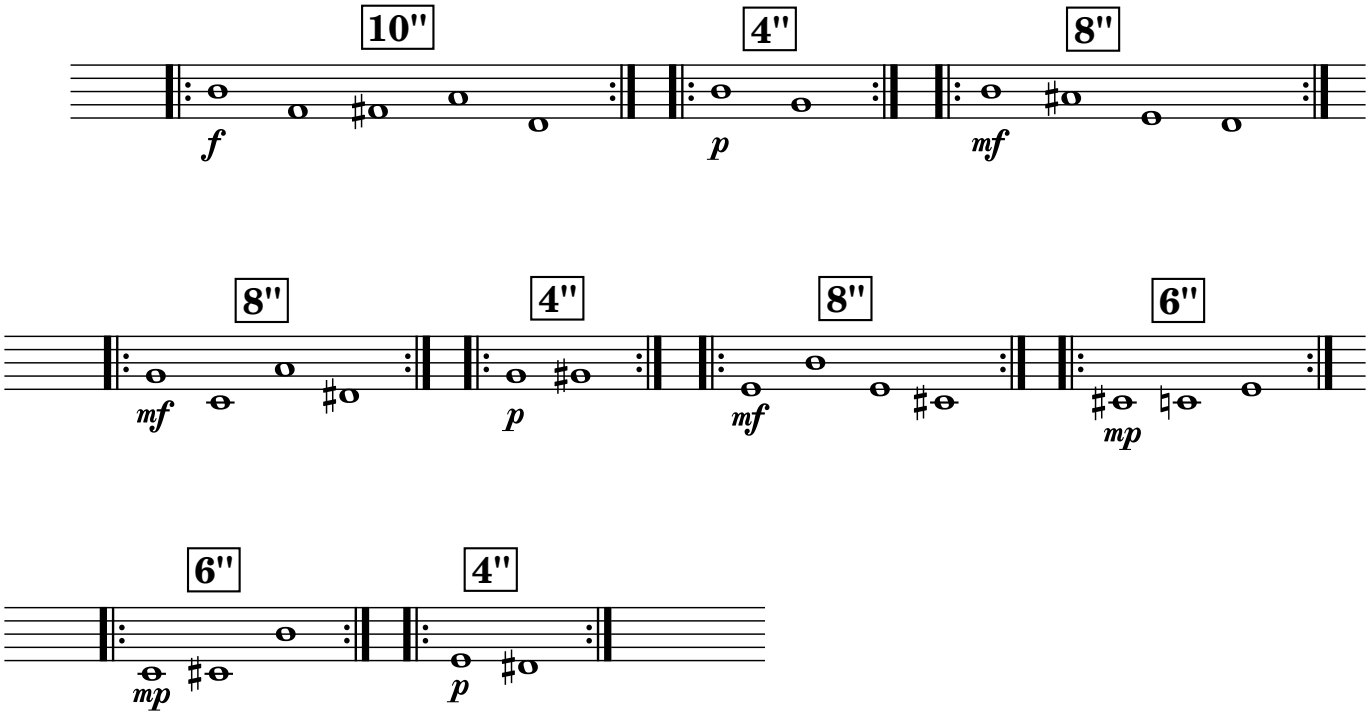
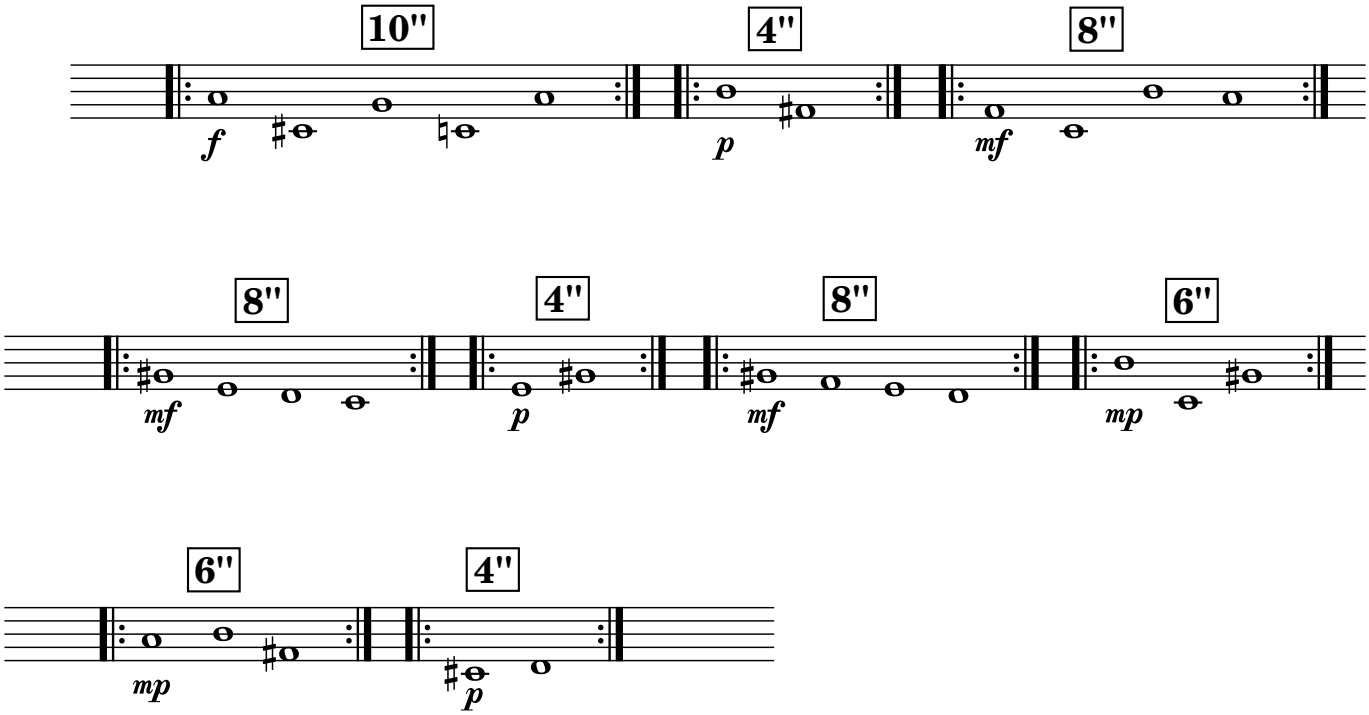


IMAGE 23


10"
4"
8"
f
p
mf
8"
4"
8"
6"
mf
p
mf
mp
6"
4"
mp
p

BEEX
BEEYE
BEEX
BEEYE
BEEX
BEEYE

IMAGE 24

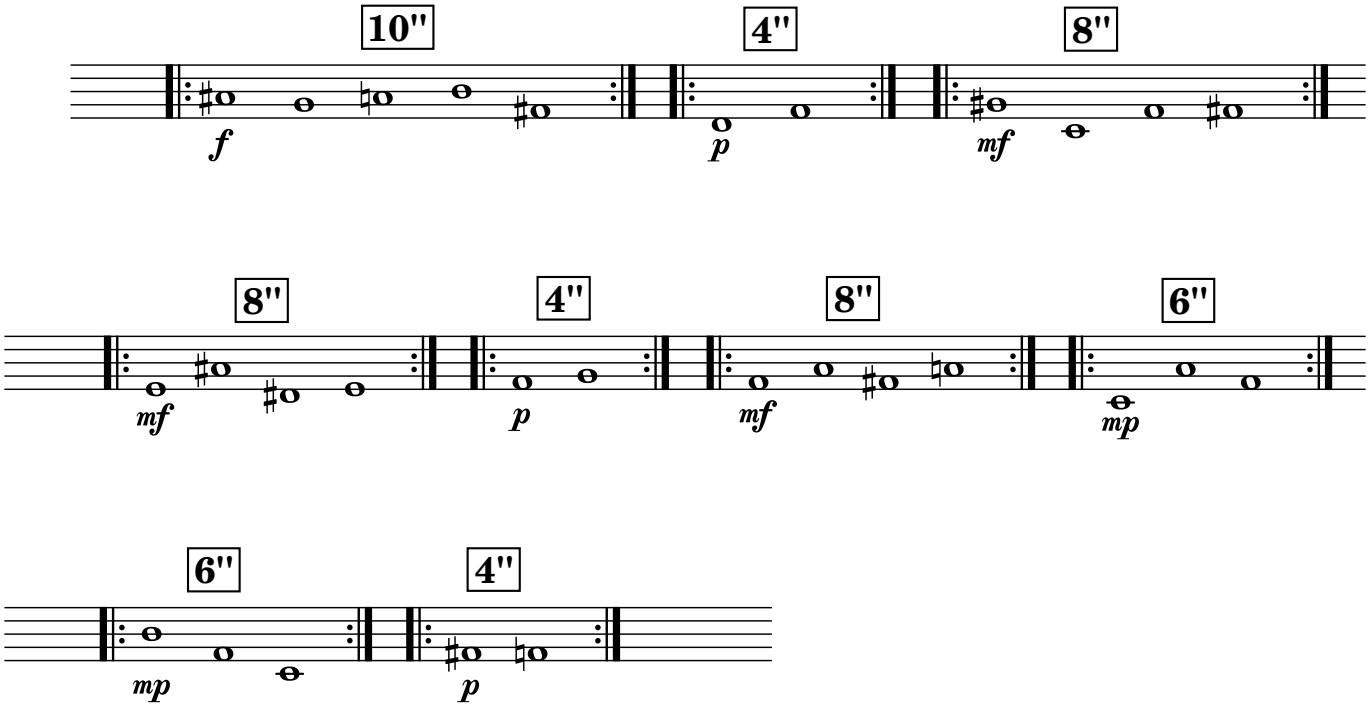


IMAGE 25

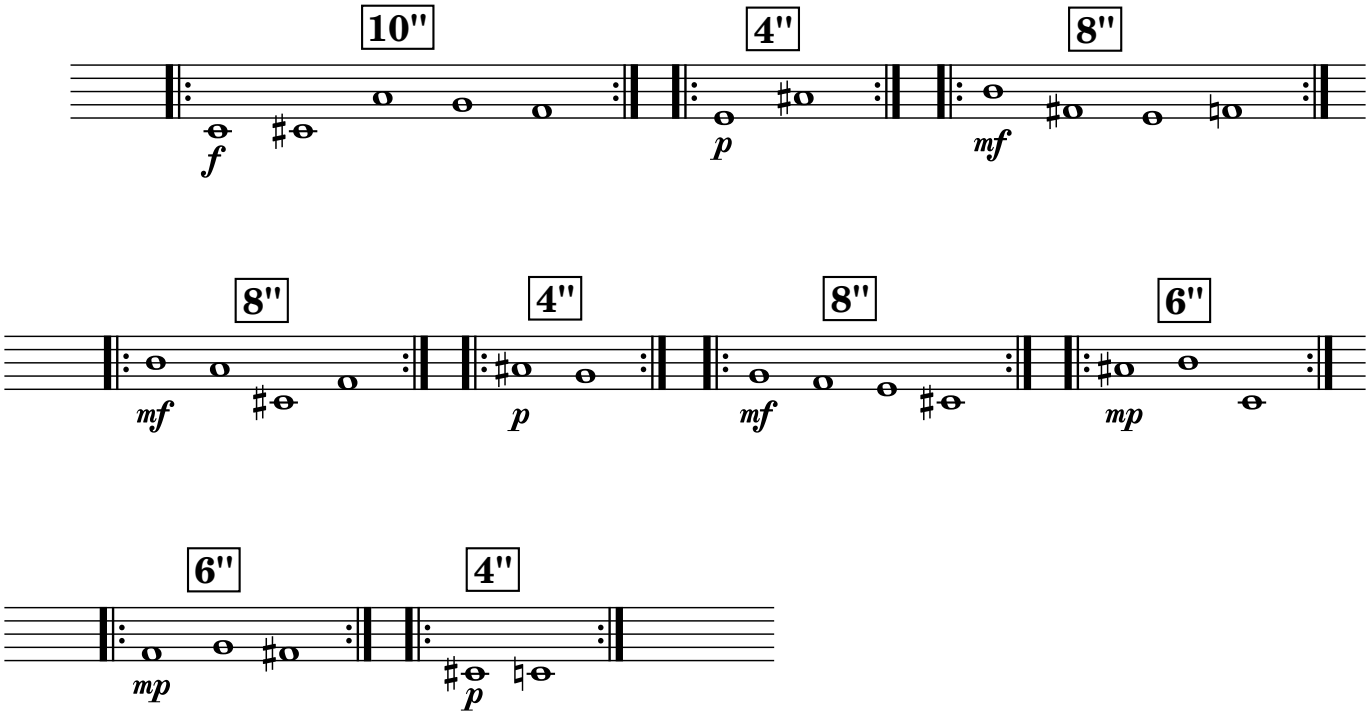
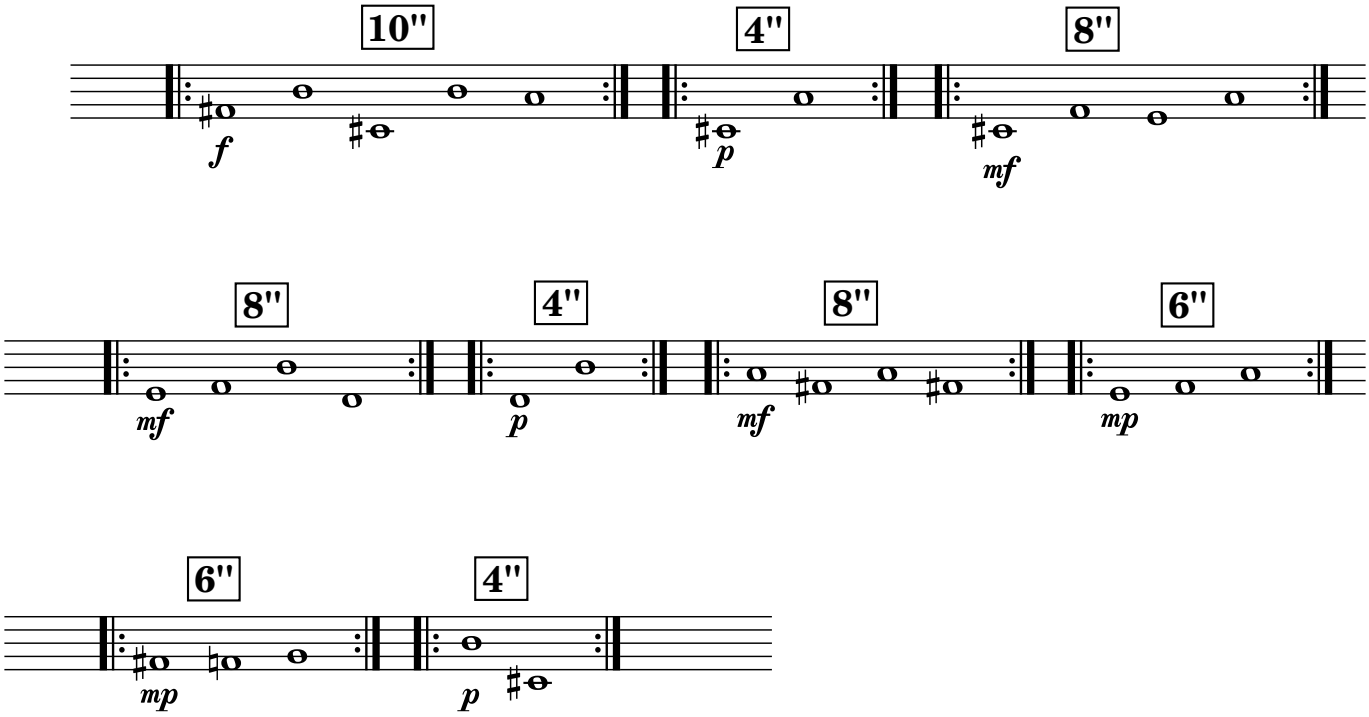


IMAGE 26



COLOR VARIATIONS

Pictures to listen

La lunghezza dei suoni (anche ripetuti) all'interno dei ritornelli (parentesi temporali) è libera. Autonoma è anche la disposizione spaziale/temporale dei quadri musicali - come è l'occhio che che guarda le immagini che hanno generato la partitura.

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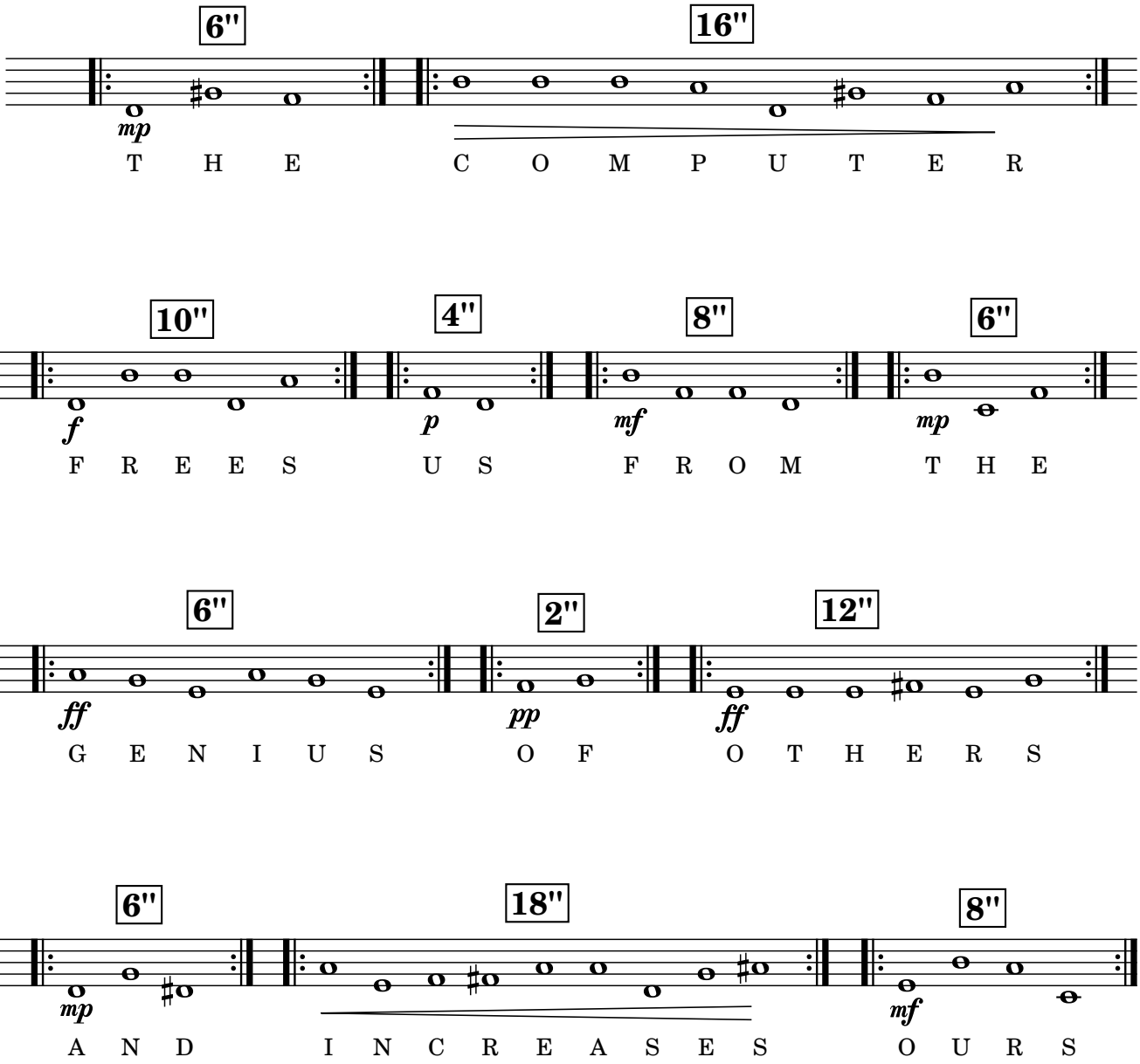
Sergio Maltagliati (2023)

for digitized/computerized voice

IMAGE 27

for digitized/computerized voice



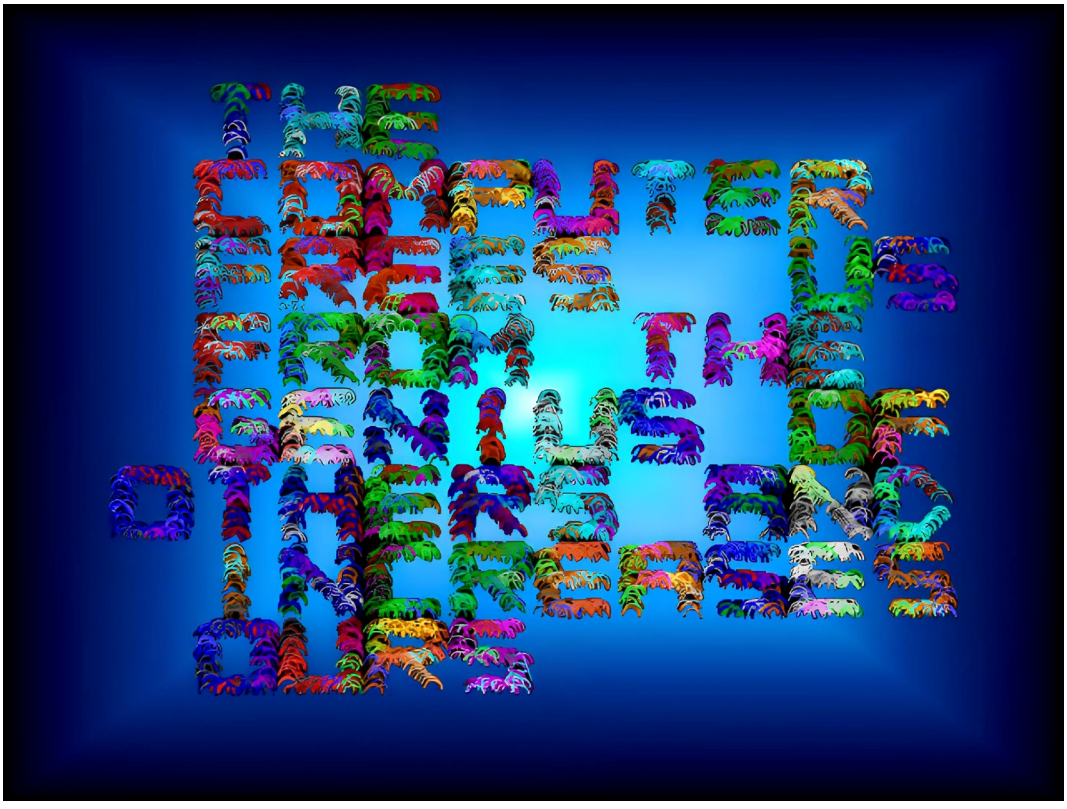
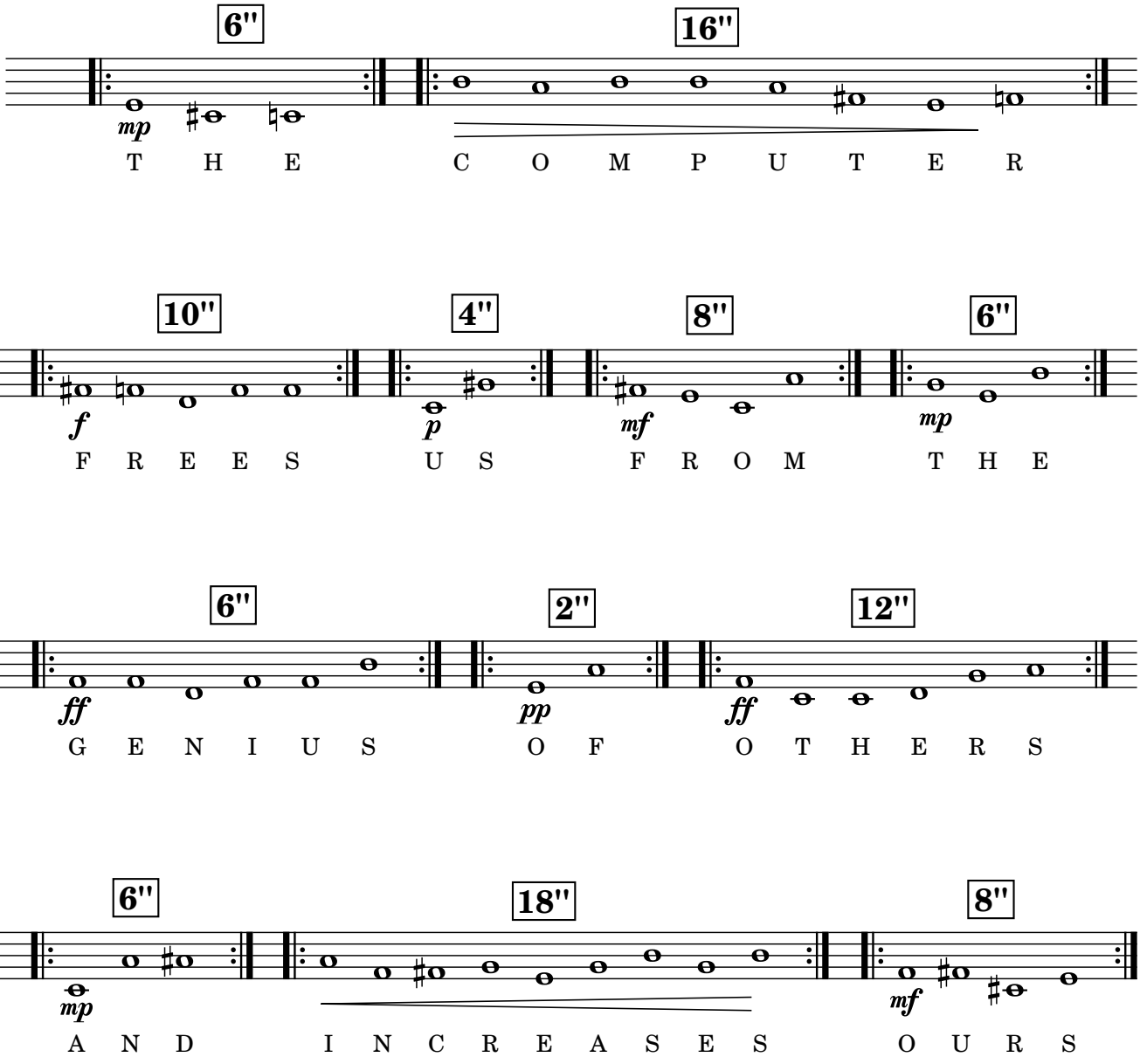


IMAGE 28


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

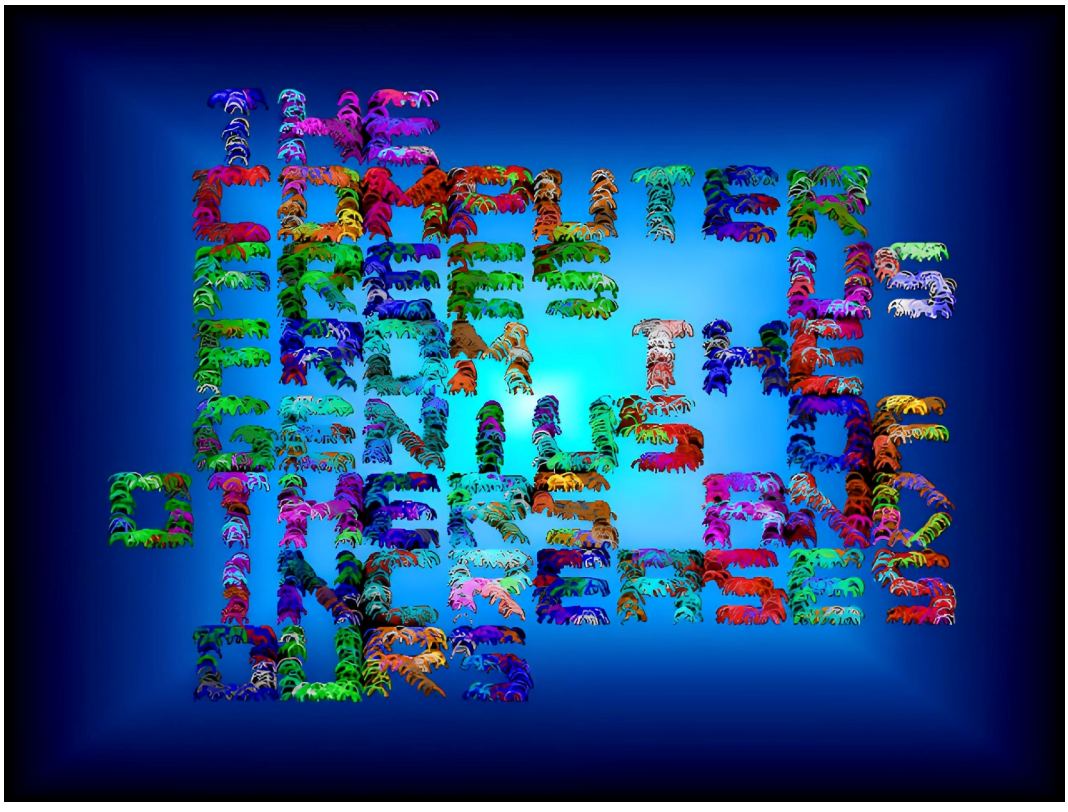
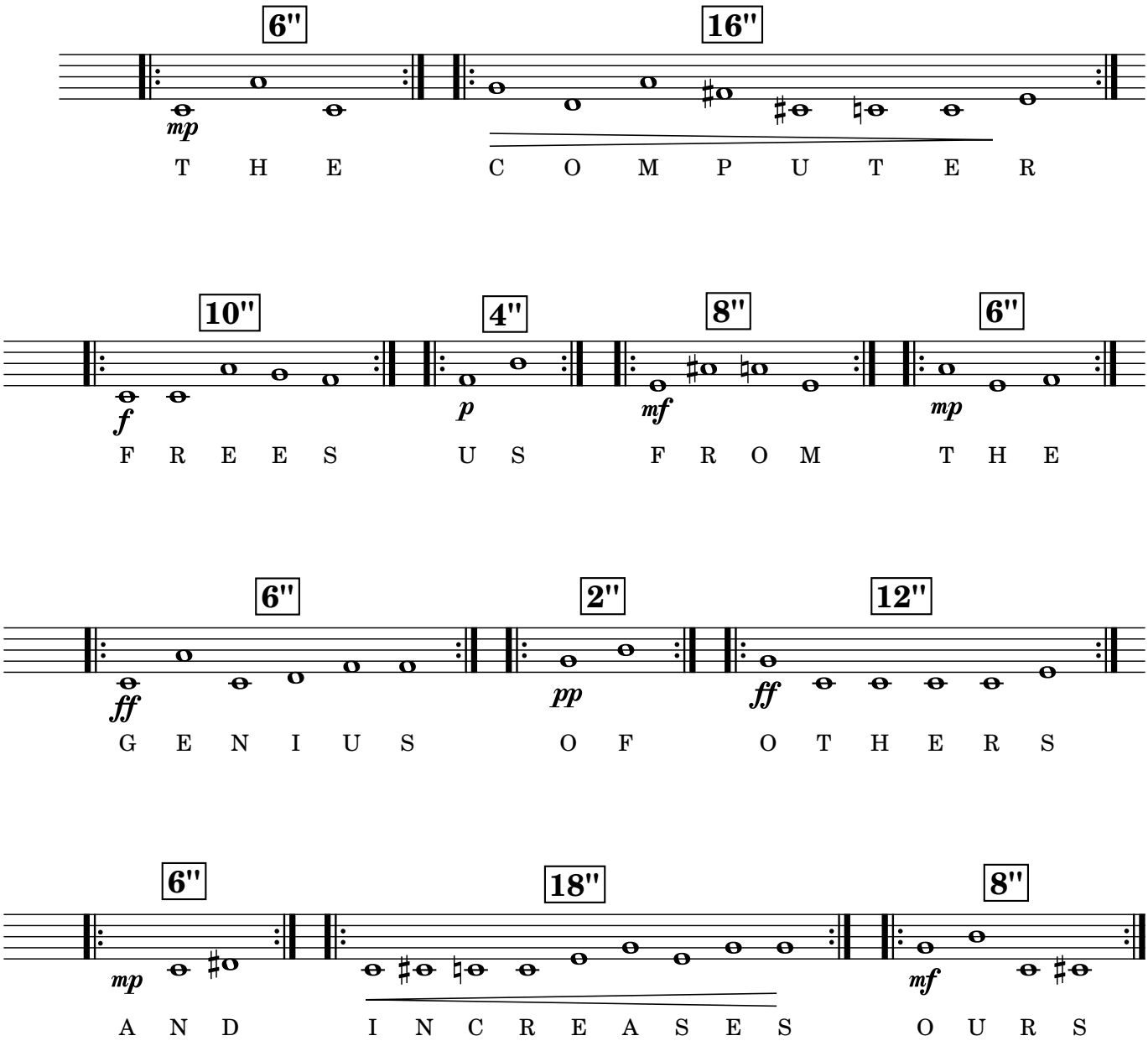


IMAGE 29


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

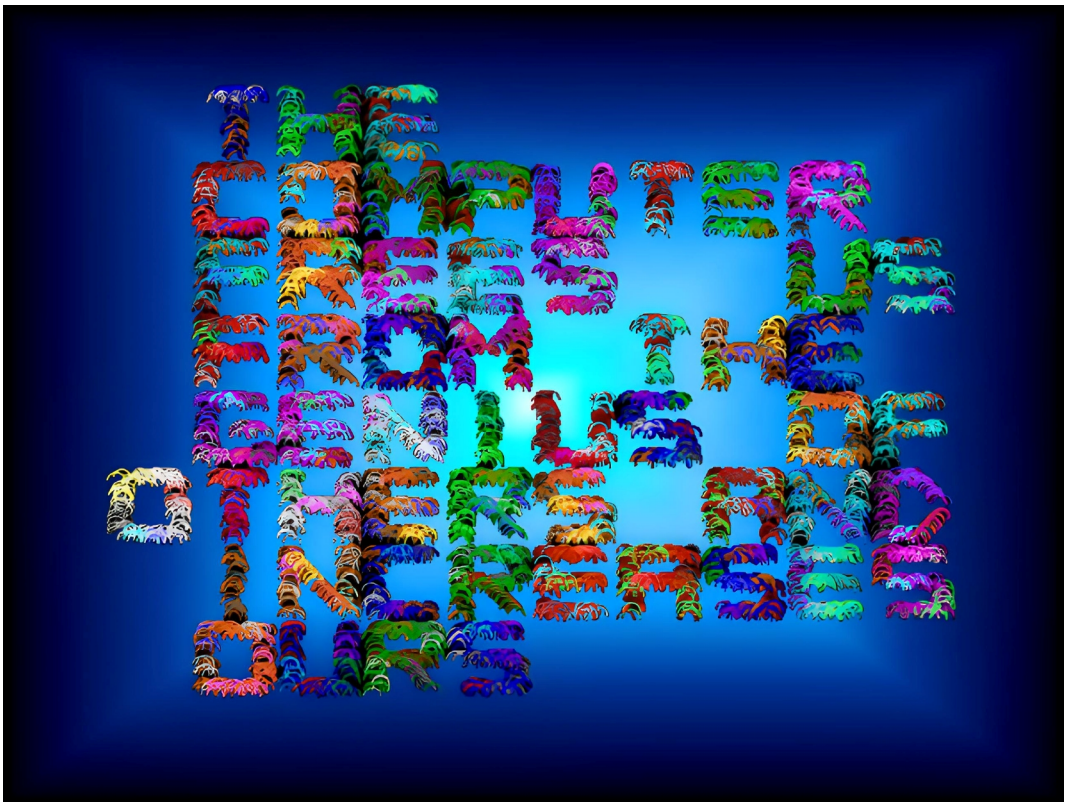
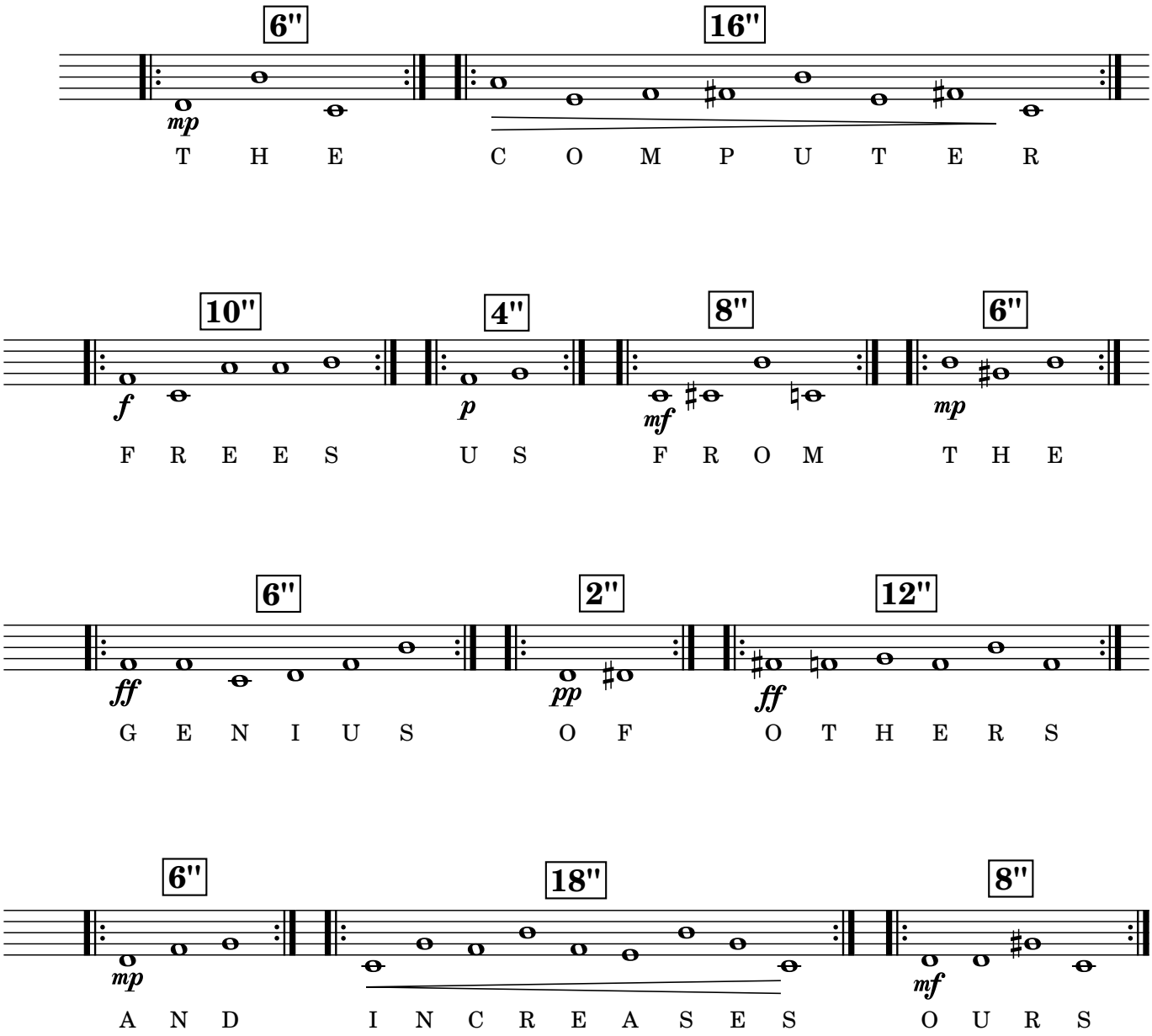


IMAGE 30


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

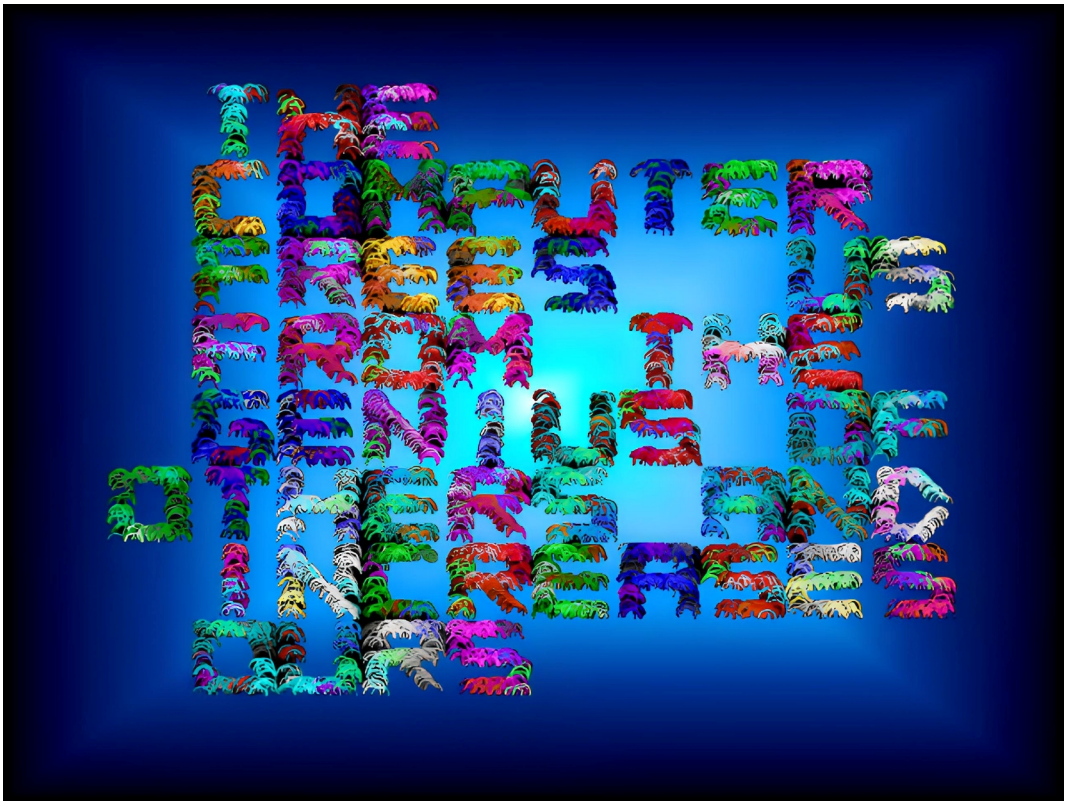


IMAGE 31

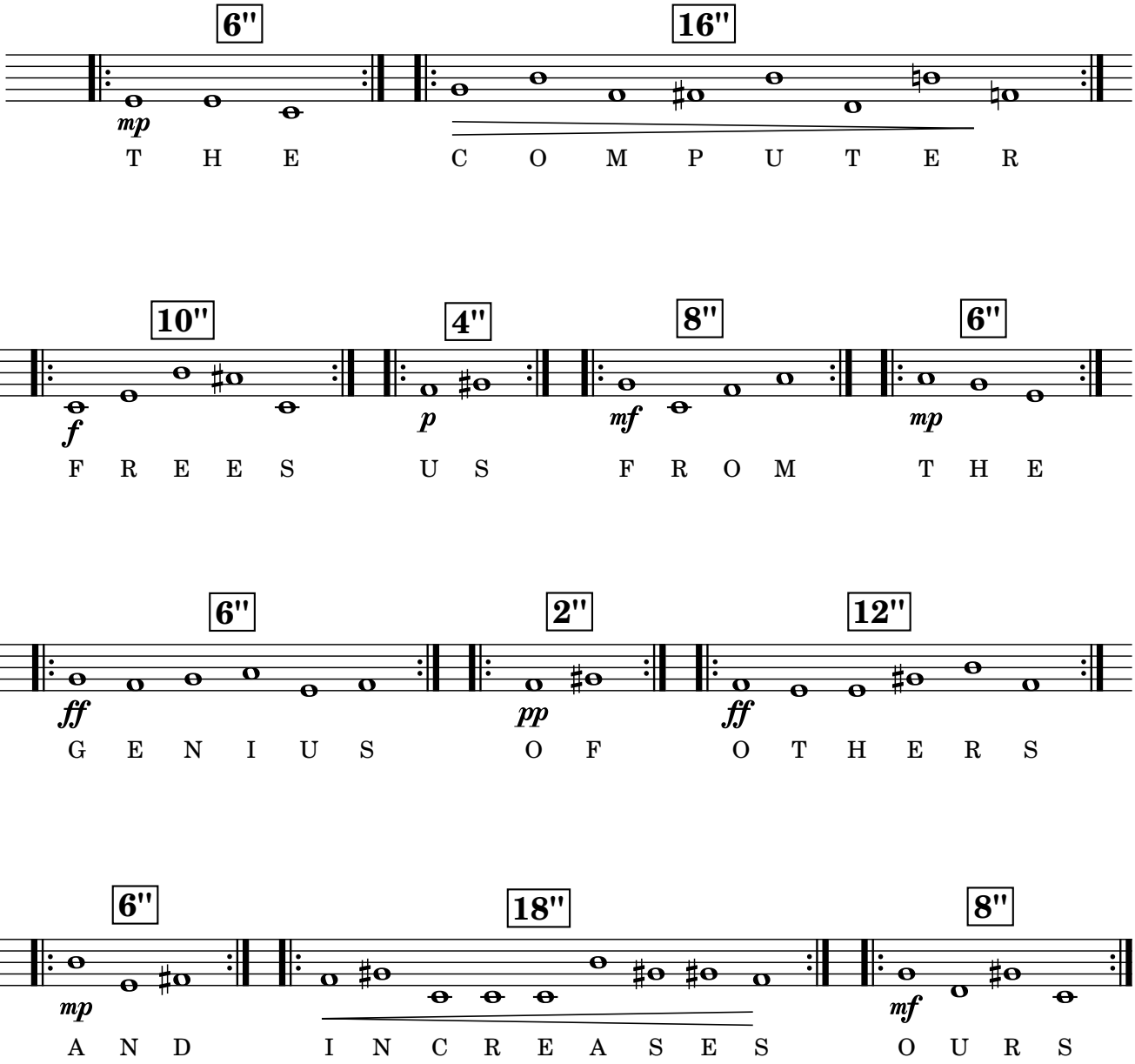
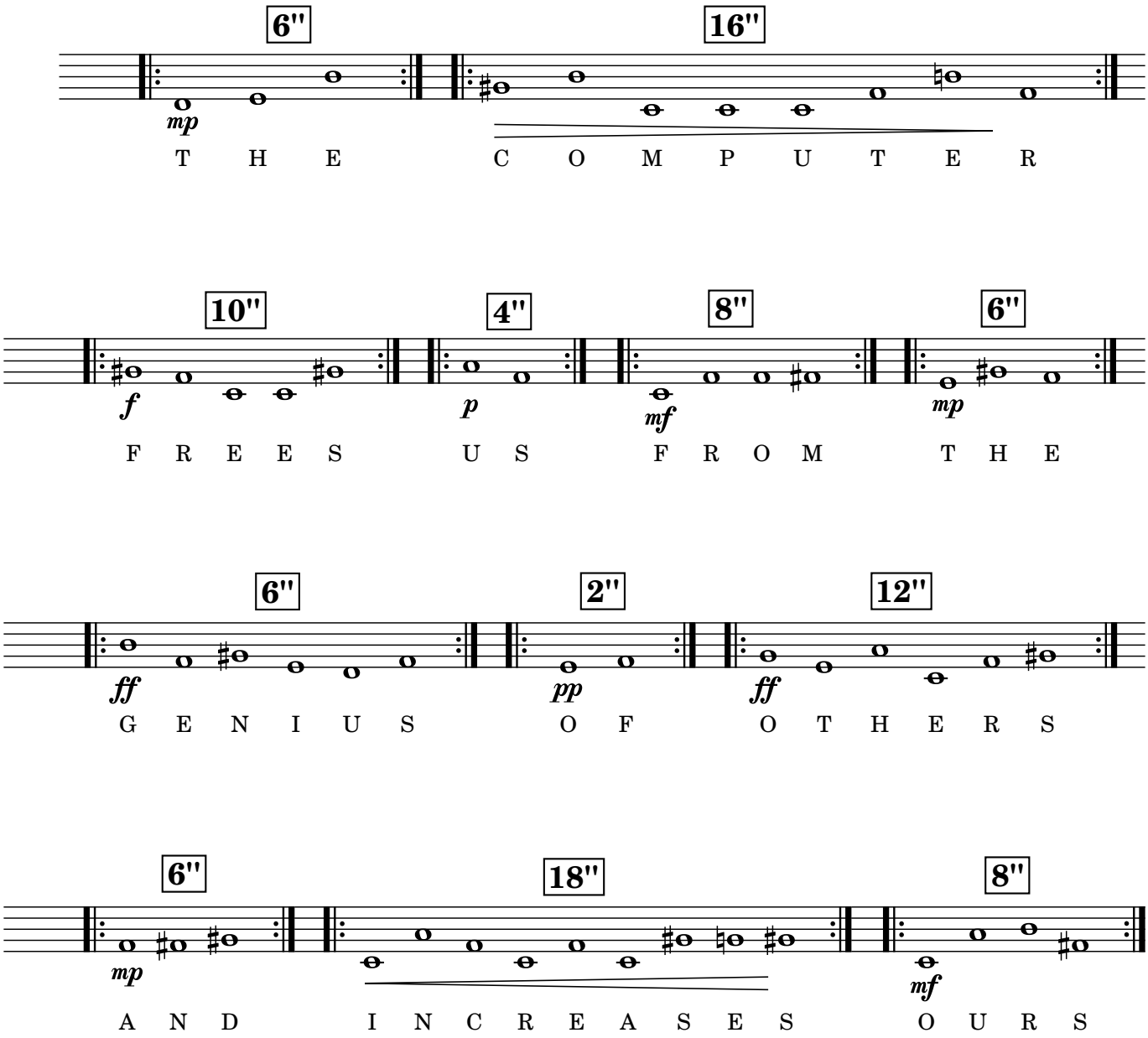

6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

IMAGE 32


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

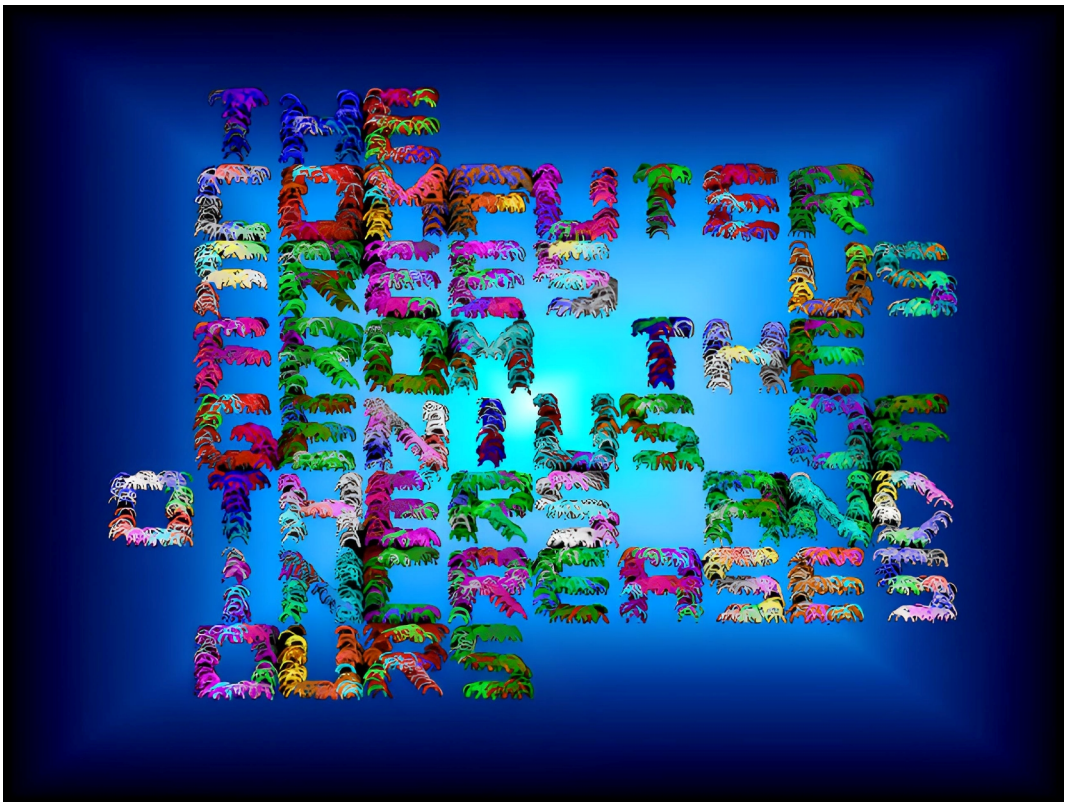
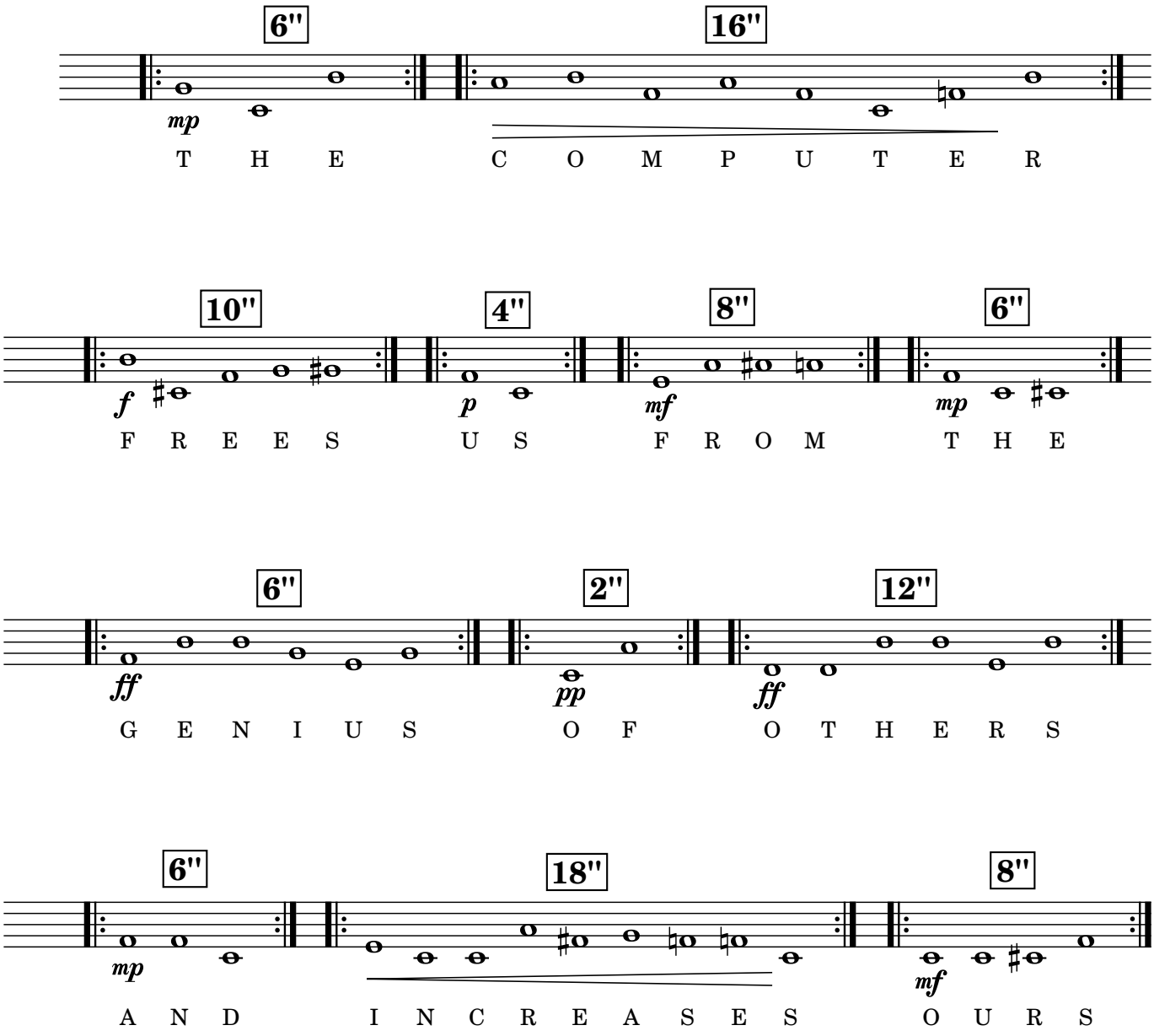


IMAGE 33


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

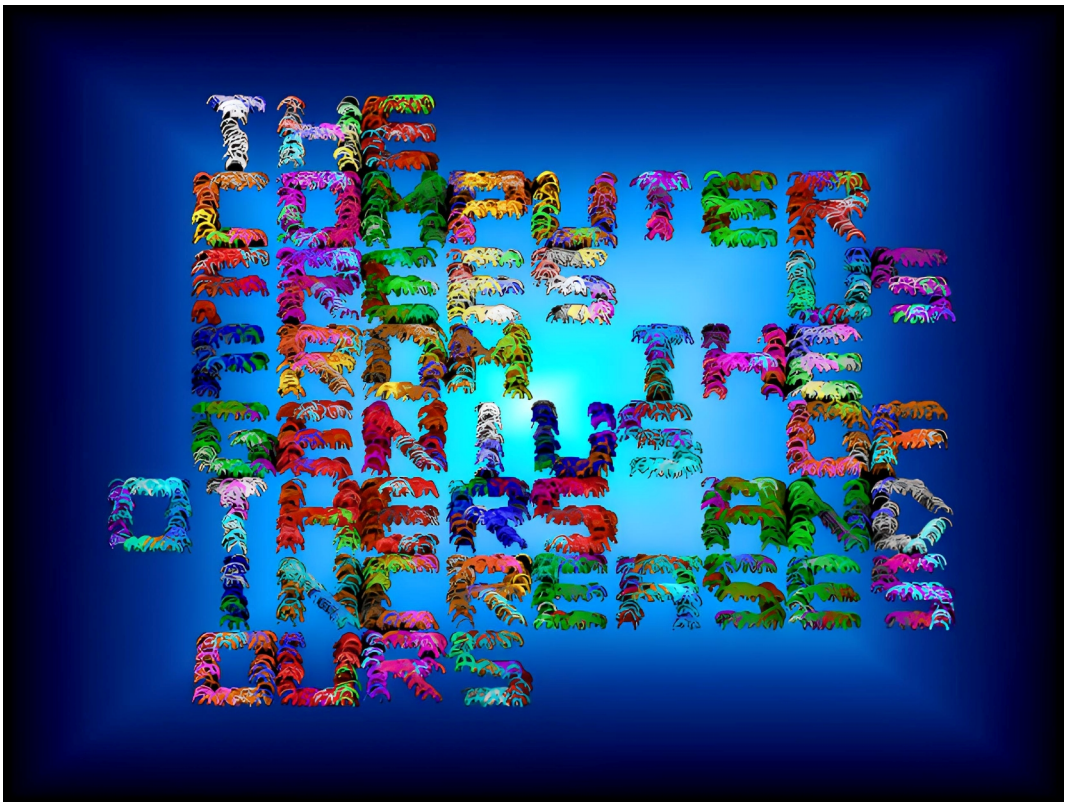
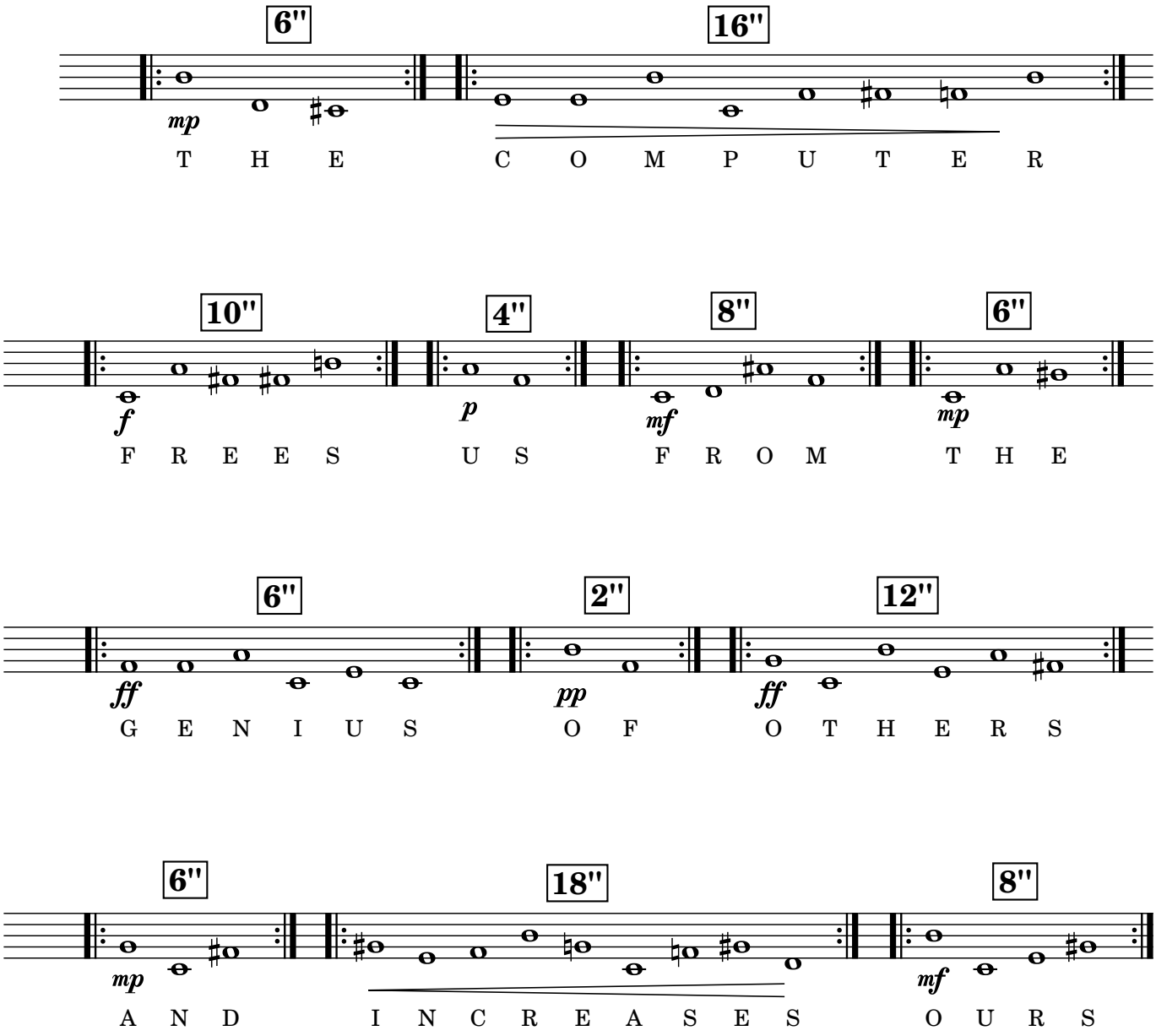


IMAGE 34


6"
16"
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THE COMPUTER
10"
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8"
6"
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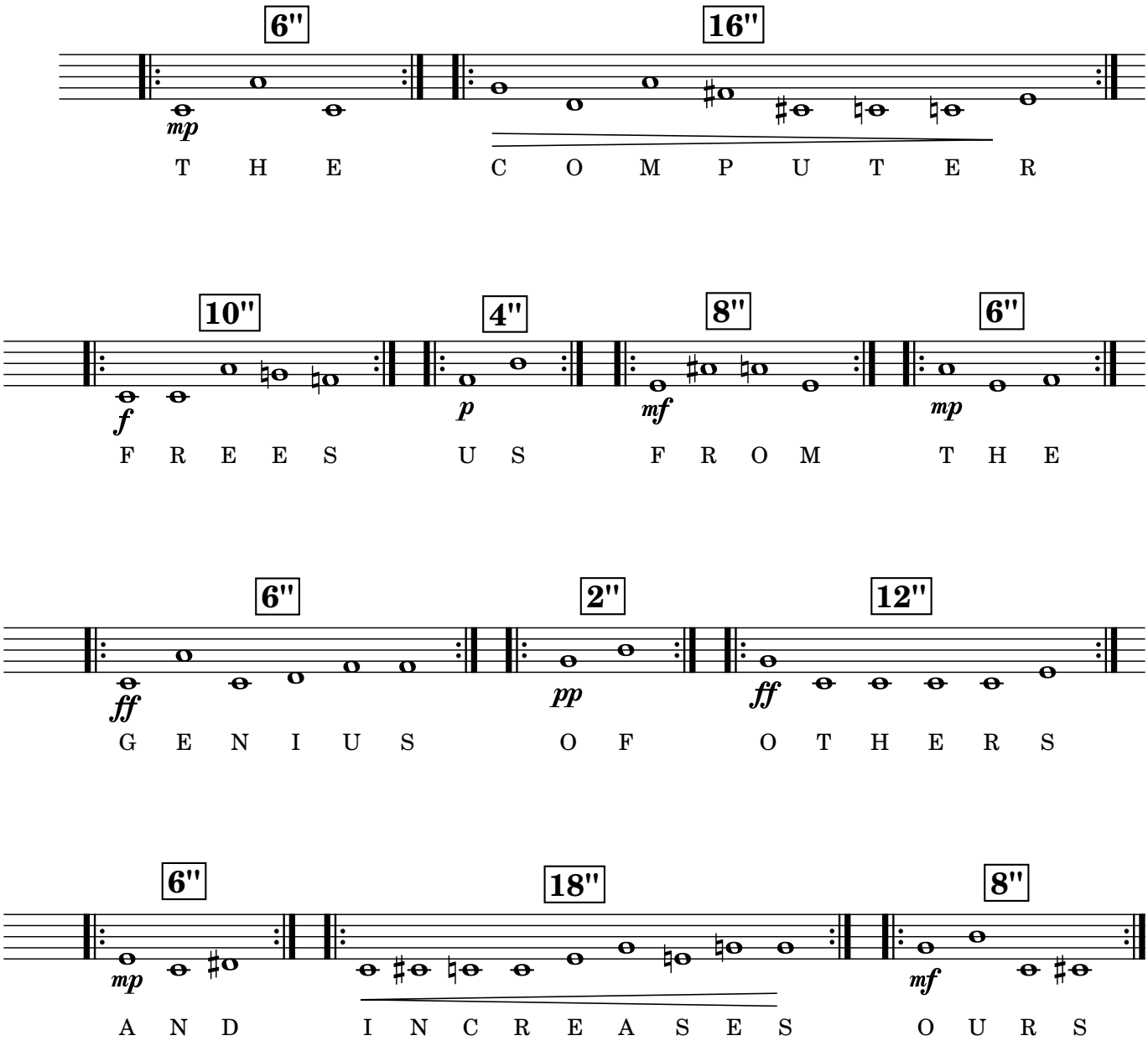
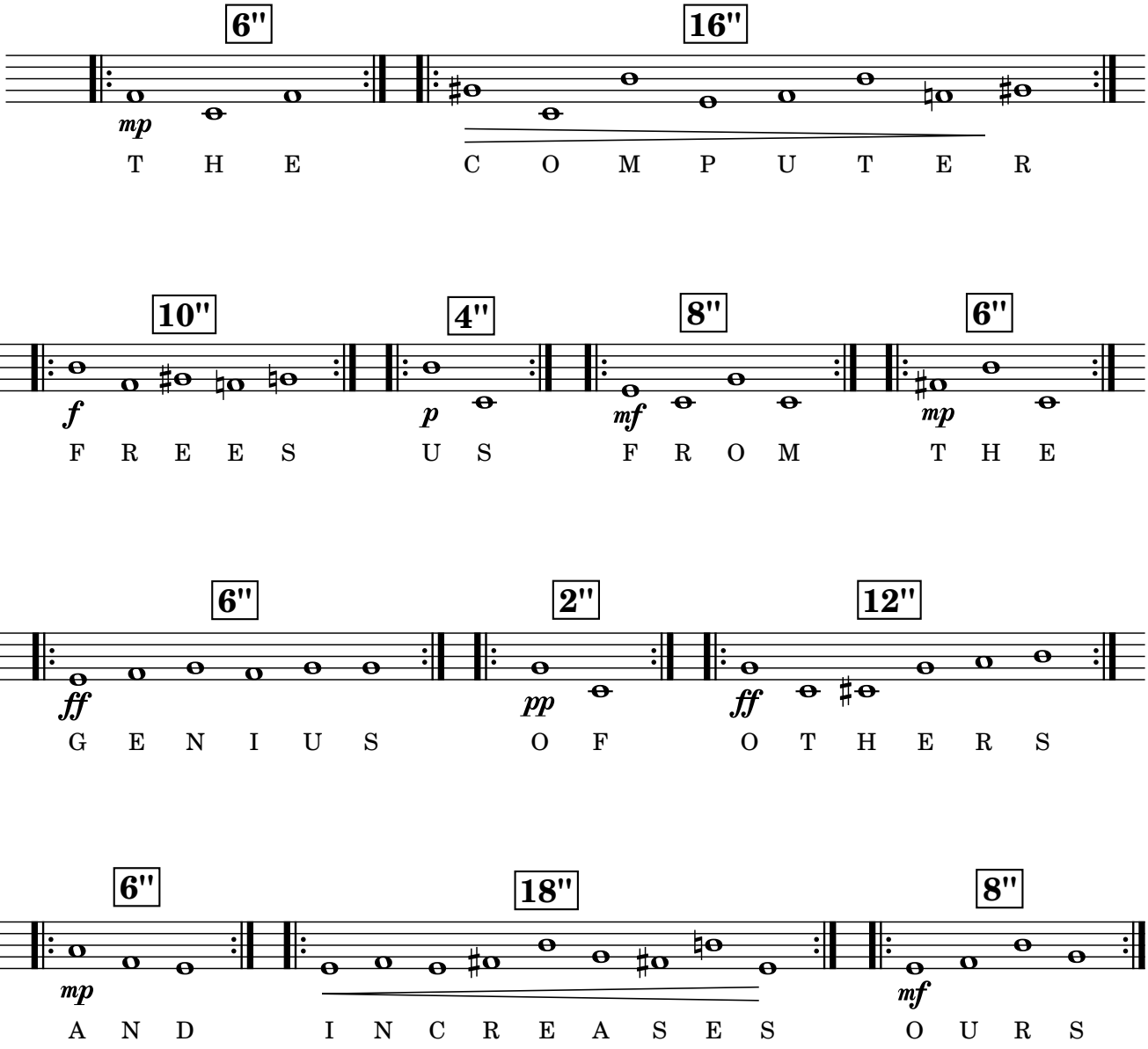
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

IMAGE 35


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

FREES US FROM THE GENIUS OF OTHERS

IMAGE 36


6"
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THE COMPUTER
10"
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8"
6"
f
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mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

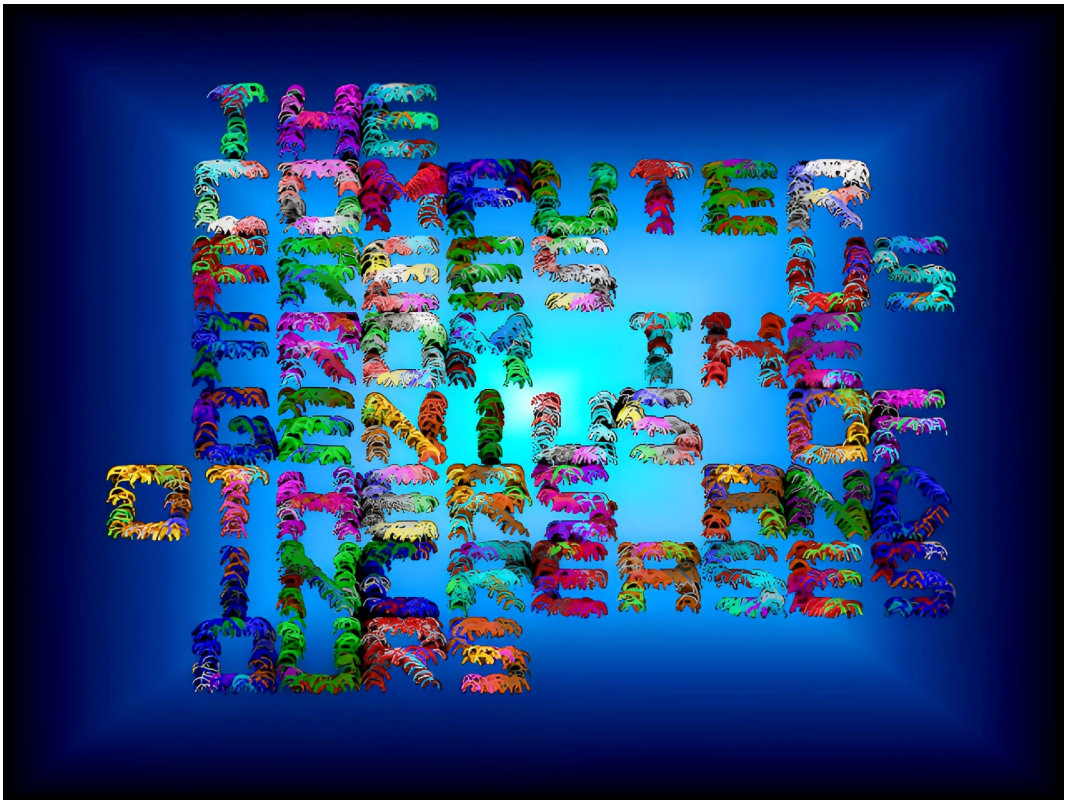
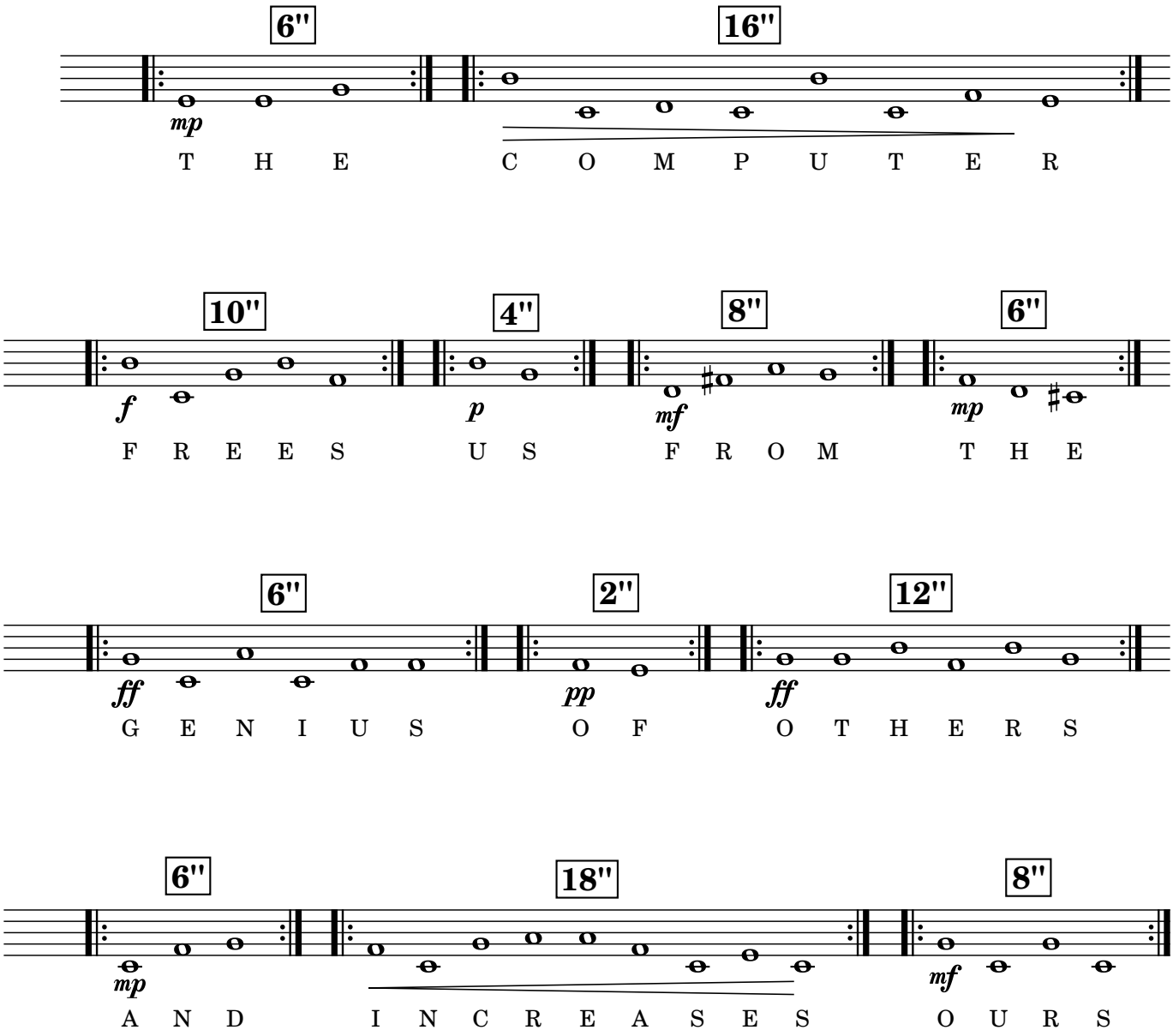


IMAGE 37


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

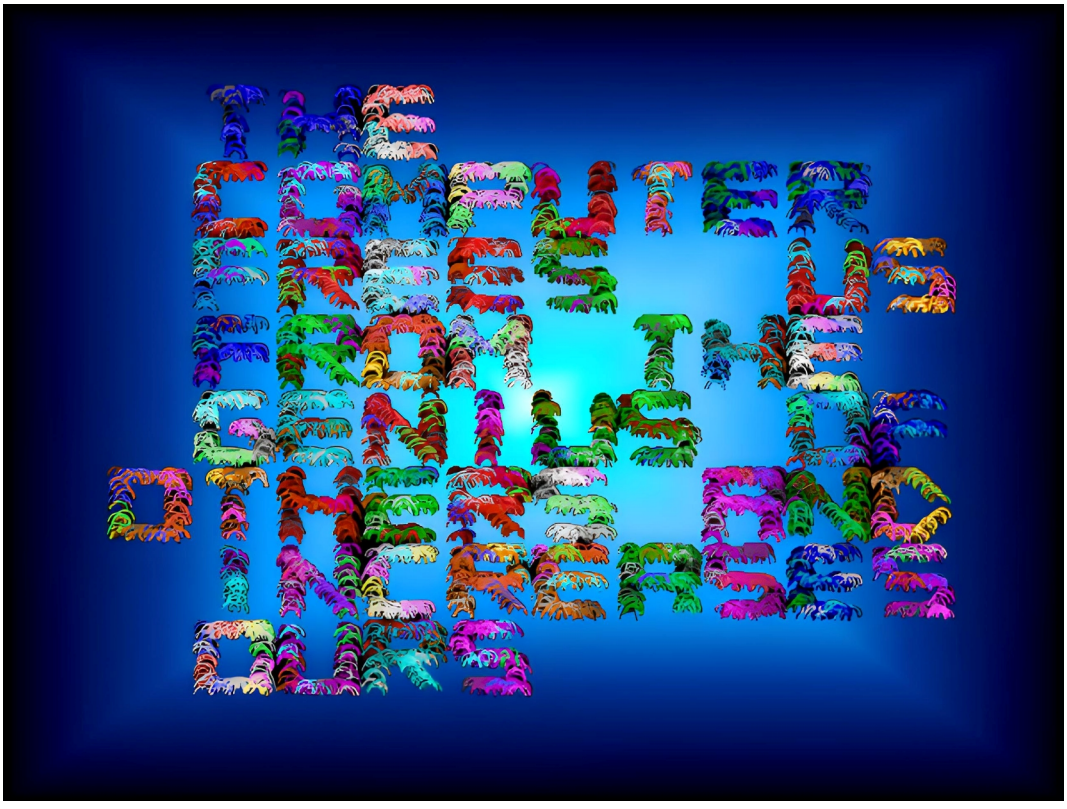
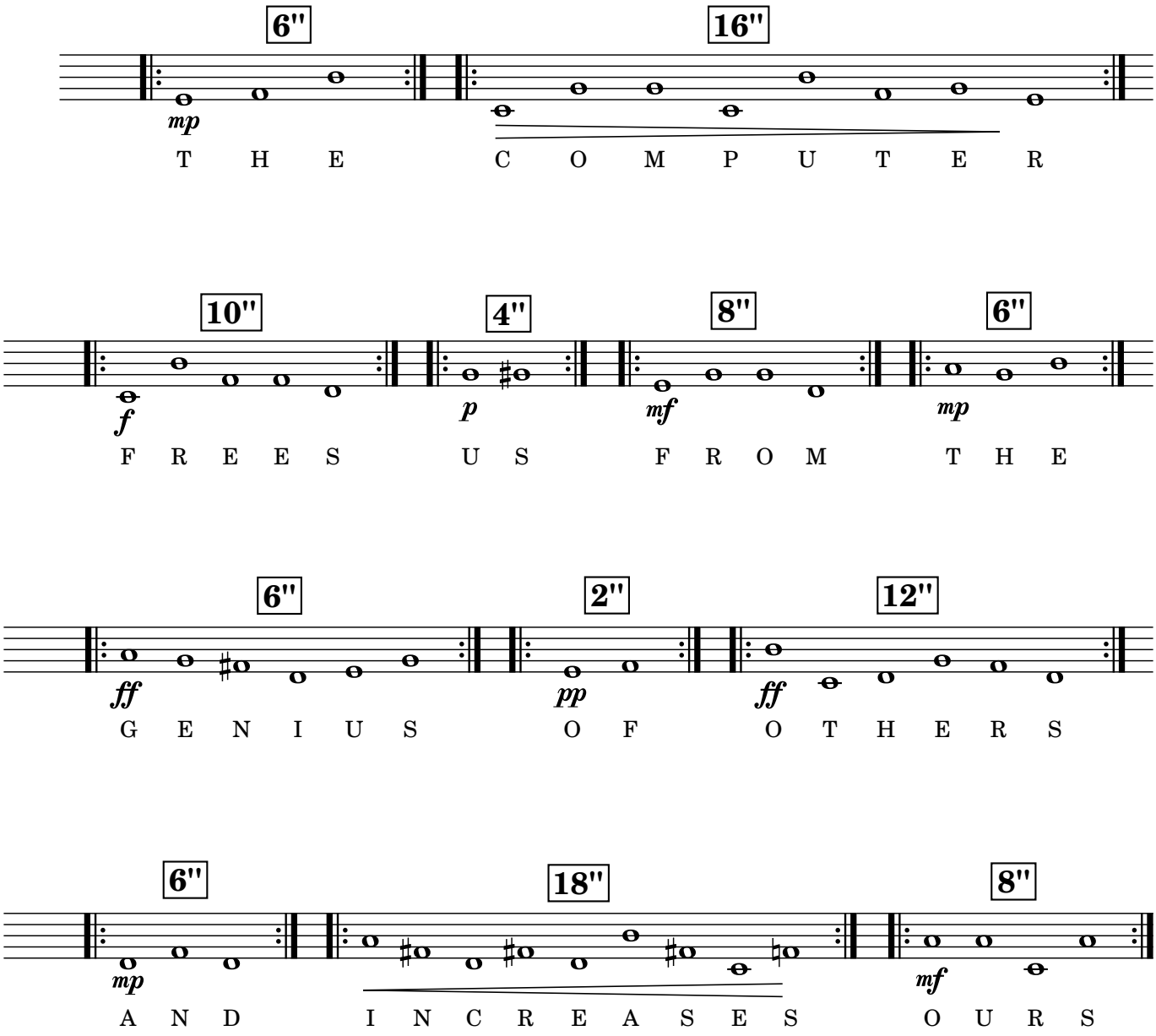


IMAGE 38


6"
16"
mp
THE COMPUTER
10"
4"
8"
6"
f
p
mf
mp
FREES US FROM THE
6"
2"
12"
ff
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ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

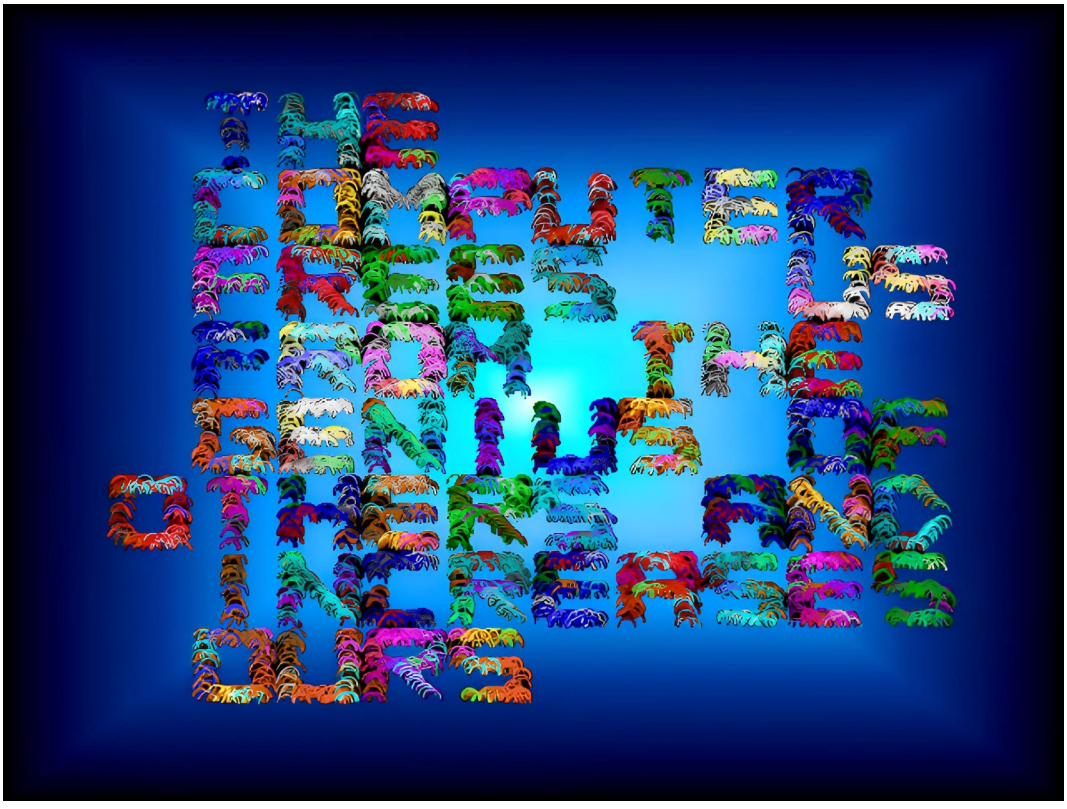
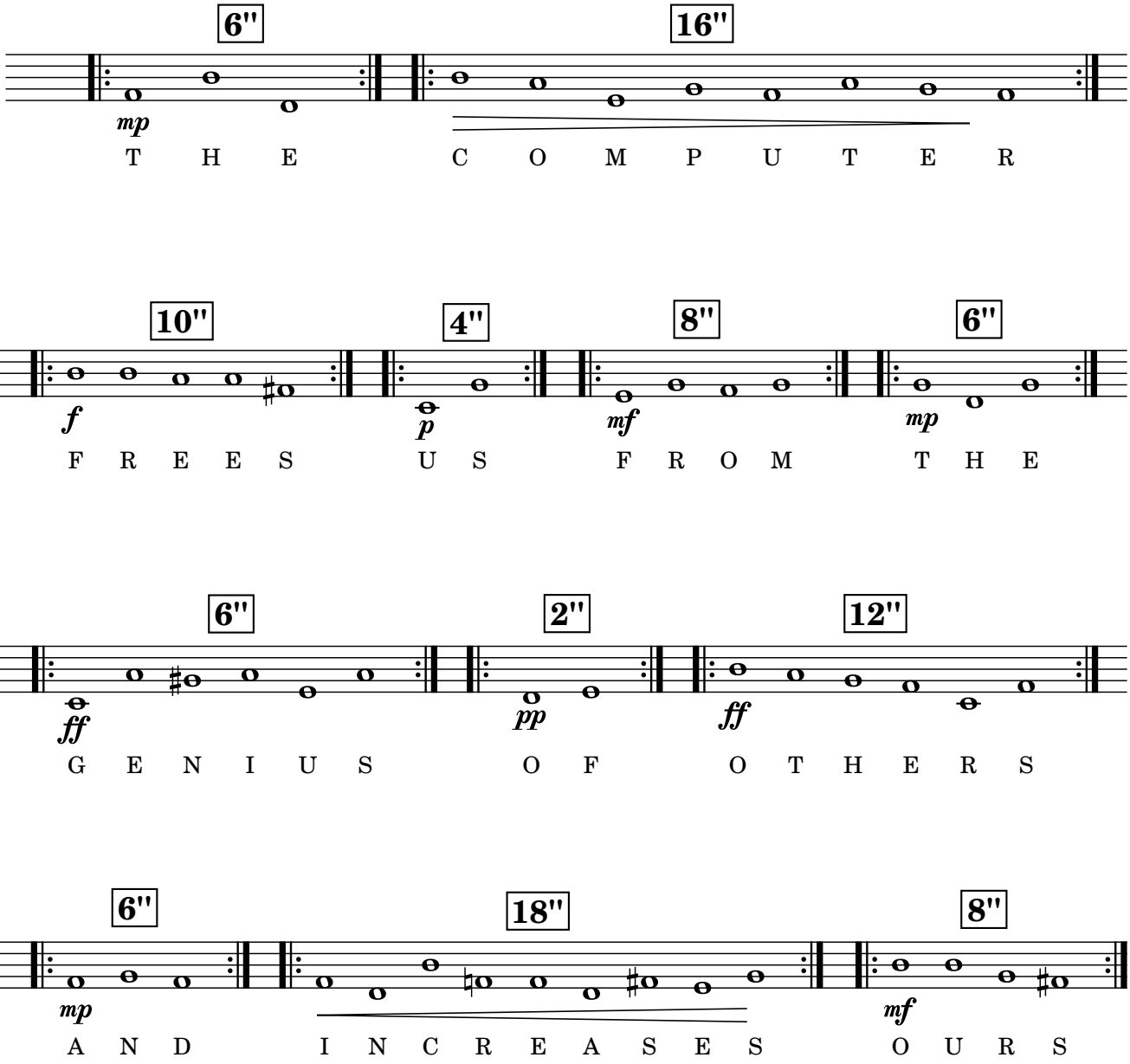


IMAGE 39


6"
16"
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THE COMPUTER
10"
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8"
6"
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FREES US FROM THE
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12"
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GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS

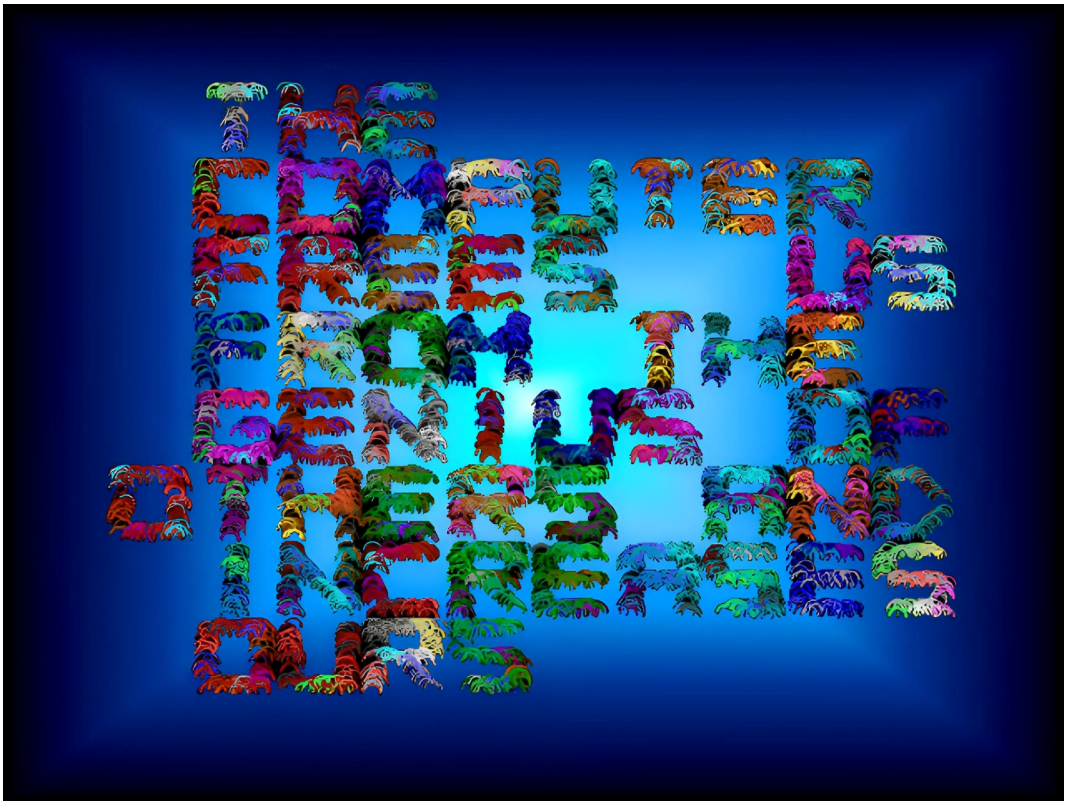
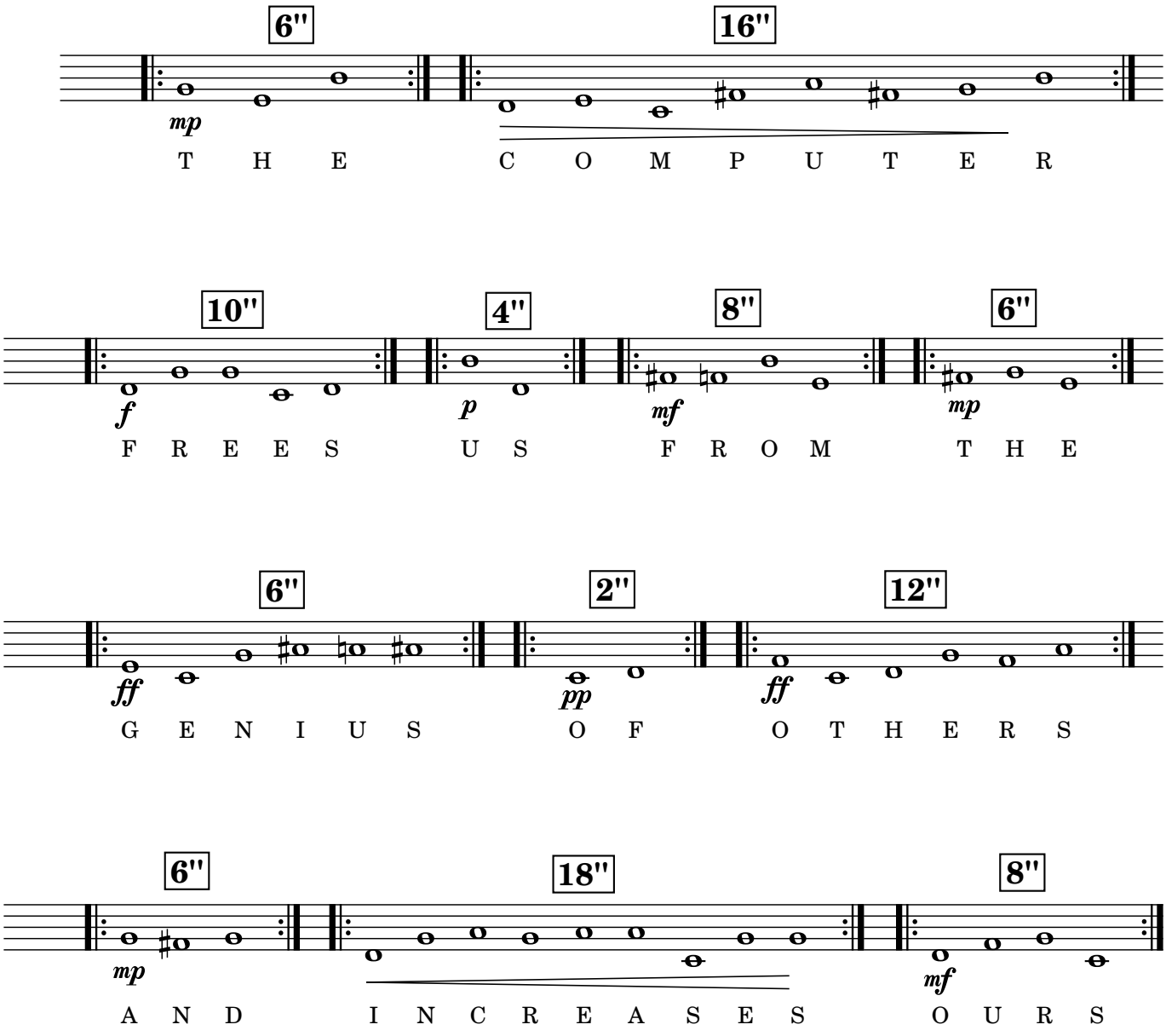

THE COMPUTER FREES US FROM THE GENIUS OF OTHERS AND INCREASES OURS

IMAGE 40


6"
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THE COMPUTER
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FREES US FROM THE
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2"
12"
ff
pp
ff
GENIUS OF OTHERS
6"
18"
8"
mp
mf
AND INCREASES OURS